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EVERY FRIDAY.

Two Pence.

New Life for the Village.

By J. W. ROBERTSON SCOTT.

[I]t is surely high time that some countryman returned thanks for Wireless.

The introduction of petroleum lamps was a great boon for Britain-outside-the-Towns. But the substitution of mineral oil-light for candle-light is not to be compared, in its immediate and in its far-reaching effects, with the introduction of Wireless.

Railway trains and bicycles and motor-buses were each in their turn remarkable events for country people. The villager was no longer rooted to his village. And telegrams, which brought the world's news into his paper, wrought a change. But the coming of Wireless, on the shoulders of all the previous advances, is something conspicuous in the history of the progress of the countryside.

The reason is plain. Wireless means not only a change in the countryman's point of view, but a rapid change. He is sharing, for the first time, the educational and social advantages of the townsman.

Whether it is His Majesty the King, the leaders of the political parties, Sir Oliver Lodge, or Paderewski, or Sir Harry Lauder who is speaking or displaying his art, the Man with the Hoe now has a front seat. Like the townsman, the countryman in the most remote hamlet has at last the choice of the best oratory, the best lecturers, the best preachers, the best musicians, and,

to some extent, the best actors, the best literature.

It is a change so vast, so far-reaching

meeting, addressed by bores or unskilful people, or the village concert (except for its attractiveness as a human assemblage), or the tenth-filled church, against the Wireless's provision (without its patrons stirring from the fire-side of front rank political speakers, the finest music, the work of the cleverest entertainers, and such a religious service as was broadcast a few weeks ago from the resounding aisles of Canterbury Cathedral?

One of the bishops, in giving his countenance to the broadcasting of sermons to village congregations, has shown his appreciation of the new standard of preaching which has been set up in the villages by Sunday broadcasting. Relieved from the duty of preaching, if he does not wish to preach, the country parson may now be released to show his quality in pastoral and social work.

How the local party political associations and the local candidates for Parliament are going to get along when the villages are able to apply the touchstone of wireless reports of speeches by the leading exponents of their views, I do not know. The village audience was always much harder to impress than most of those who tackled the problem imagined. Before the next General

Election, I prophesy that the audiences in our villages up and down the country are going

(Continued overleaf.)



WHEN THE DAY'S WORK IS DONE.

as to be, at first thought, beyond one's grasp.

What chance has the village political

New Life for the Village.

(Continued from the previous page.)

to be ever so much more difficult to talk to as a result of the coming of Wireless.

Of course, I am not foolish enough to believe that mere mechanical advance in the countryside is the progress that matters most. Because a countryman, who formerly took his supper by the light of a tallow dip, is given electric light by the touching of a switch, he is not going to be a wiser or a better man. Wireless is a great mechanical advance for the rural districts, but the important thing which it is doing there is not mechanical. It is a very different thing indeed. It is the cultivation of mind and character. It is the stirring of sluggish wits. It is the presenting of new ideas. It is the establishment of new levels of taste and feeling.

It is doing this in no tub-thumping, hortatory, better-than-thou way. It is not doing it with any party or sectarian axe to grind. It is spreading knowledge, it is making new standards, and doing the good work quietly, secretly. The listeners are not being preached at, but a change is being wrought in their minds and hearts in the privacy of their firesides.

Every night, when I hear "2LO," I think of the influence which is being exerted by the courtesy, restraint and pleasant voice of the Announcer, and by the impression of conscientiousness and sincerity which the B.B.C. service conveys. The Wireless in our villages continually adds to our knowledge and stretches our minds, but what matters most is the example it sets to rural listeners who have so long suffered all the restrictions of second-rate schooling, of fourth-rate housing, and, admittedly, in far too many instances, of inferior preaching.

The best work of the world is done with the glowing conviction of public service. The B.B.C., I believe, has that glowing conviction, and the villager, who has felt himself a neglected factor in the community, has not been slow to discern the spirit in which he is served. He is correspondingly appreciative.

Not long ago, a great artist was staying at the country home of an imposing family. Said the hostess to the artist, winningly: "This afternoon I am having some friends to hear you play. It is in the evening that you are to play for the villagers, and, of course, anything will do then." That, I rejoice to know, is emphatically not the point of view of those who carry on the work of the British Broadcasting Company.

I spoke not long ago from Savoy Hill about a movement which its conductors believe to have reached most of the villages of the country—the Women's Institute movement. A few days afterwards, as a result of my address, I had letters from villages where the movement had never been heard of before.

As I spoke to the microphone, in that quiet studio, I was carried away by the thrill of feeling myself in contact with listeners in the remotest hamlets, men and women who have been bereft of so much that makes life what it might be, and who, largely inarticulate, have had no alternative to the dullness of their daily round but to leave the countryside.

When I think of all that the enlightened cultural policy of the B.B.C. has in it to achieve for village life, mentally, morally, socially, and, in the best sense of the word, politically; how it is possible for it to invigorate the school, the church, the chapel, and family life, I am a grateful villager. When I think of how very little it has been possible to accomplish with one's own down



WIRELESS IN AN OXFORDSHIRE VILLAGE.

Sketch from a plan of a wholly agricultural village—Fifield, in Oxfordshire—in which, out of a total of 41 houses and cottages, no fewer than 18 have wireless.

or more books and a lifetime's hard work in the Press, I am again very grateful to have had a Pisgah view of methods of social amelioration in the most inaccessible corners of our country, of which, a generation ago, the most optimistic and most patriotic could not have dreamt.

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Wave-lengths are subject to temporary adjustments.

£32,000 for Hospital Wireless.

By Viscount Knutsford (Chairman of the London Hospital).

IN June last, *The Radio Times* printed my appeal inviting contributions to the Wireless for Hospitals Fund promoted by the *Daily News*. I should like now to report the result.

In the short space of ten months, this fund has equipped each of the 120 voluntary hospitals of London, a splendid achievement which does credit alike to the promoters of the Fund and to the generous public who subscribed the £32,000 necessary. Such a gift to the London hospitals is all the more valuable because it is money from an entirely new source. I am confident that this Fund has not deflected a single penny from the normal needs of our hospitals. I would go further and say that the energetic spirit which has been displayed in collecting this very large sum has increased interest in hospital work.

Throughout my long connection with the hospitals of London, the two things which stand out in my recollection as having been most appreciated by the patients have been the permission to smoke and the opportunity of listening to the wireless programmes.

It does not follow that the things we like best do us the most good, but in this case patients, nurses, medical officers, and administrators are agreed that the provision of wireless to hospitals is an unmissable blessing.

Although we conceived hospital wireless only as an entertainment—something to help distract the mind and bring happier thoughts—it is now clear that we may definitely enlist it as a curative agent.

There is, I find, an unfortunate misconception of what these hospital wireless equipments are. We naturally think of them in terms of the sets in our homes, which, heaven knows, must be enormously varied in kind and quality.

But let me then briefly describe the equipment provided by the Fund for London's biggest hospital.

The London Hospital buildings cover eight and a half acres of ground. There are 842 beds regularly occupied by patients, and there is also a large resident staff. One wireless receiving set supplies the whole hospital. The buildings are wired as they would be for light. At each of the 842 beds there is a neat socket into which a light-weight pair of headphones may be plugged. The use of the headphones by one patient does not, of course, disturb any other patient. Very properly, the promoters of the fund decided that the nurses and the resident staff should also benefit by the installation.

I do think we ought all to pay a tribute of admiration and gratitude to the great newspaper that has shown the world how to apply this newest gift of science so as to make suffering and illness more easy to bear.

A PERFORMANCE of Granville Bantock's *The Firework-makers* will be given by the Augmented Station Choir and Orchestra as part of the Liverpool programme on Tuesday, May 4th.

IMPORTANT TO READERS.

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Farefree), 15s. 6d.; Twelve Months (British), 17s. 6d.

Official News and Radio Gossip.

Covent Garden Broadcasts.

ALTHOUGH it is too early to announce any definite details, arrangements are in hand to broadcast excerpts from operas which are to be given during the forthcoming season at Covent Garden.

Whit-Monday Programmes.

The Whit-Monday programme from London and Daventry, will, it is expected, include another broadcast of the ceremony of the Changing of the Guard, followed by an orchestral concert in the afternoon. The evening transmission, will, in the main, consist of a concert, both vocal and instrumental, given in the open air from one of the London parks. Whit Monday is also Empire Day, and items of a patriotic nature appropriate to the occasion will be broadcast, including, it is hoped, a message to the Nation by the Prime Minister.

An Arthur Sullivan Programme.

The anniversary of the birthday of the late Sir Arthur Sullivan falls on Thursday, May 13th, and the London Station will broadcast a programme of his music. It is well known that we are not permitted to broadcast any portions of the famous Gilbert and Sullivan operas, excepting the overtures, but there are many other works by Sullivan to choose from and the items selected on May 13th will be as representative as possible of the composer.

Miss Ivy St. Heller (whose first entertainment before the microphone some time ago is pleasantly remembered by listeners when, amongst other things she sang "That Coal Black Mammy of Mine," a song of her own composition) will again take part in the programme from London and other stations on the same date.

Manchester's Minnehaha Minstrels.

Although the Minnehaha Minstrels have been well known to Northerners for many years as a troupe of skilful amateurs who sing Negro spirituals as finely as any combination engaged in this form of entertainment, a concert which they are giving at Manchester on Friday, May 21st, and which is to be relayed between 8 and 9.30 p.m. through London, will be unique to people in the South. The origin of the Minnehaha Minstrel dates back to 1877, and they are probably the only remaining original minstrel troupe, either amateur or professional, in the country. Since their inauguration their performances have always been given on behalf of charity, and they have made upwards of £43,000 for good causes of one kind and another. There are approximately seventy men and lay minstrels in the troupe, which consists of a choir, a banjo band, comedians, and bones and tambourine players. They specialize in old-time minstrel ditties and harmonized choruses, and introduce a modern spirit with music of a jazz variety.

"A Spooky" Programme.

The nearest approach to mixing radio with ghosts has so far been confined to broadcasting an occasional talk on the subject, but on Wednesday, May 26th, listeners to the London Station are to have a "spooky" programme lasting a whole hour. There will be ghost music, short songs and a ghost talk. That is all we can say about it at the moment, except that it will be quite interesting and not at all scaring.

Trooping the Colour.

It is hoped to broadcast the historic ceremony of Trooping the Colour from the Horse Guards Parade on the King's Birthday this year.

A Successor to "Winners."

A new series of musical comedy reminiscences entitled *Two Pence Coloured* has been chosen as a successor to *Winners*, which was so popular with listeners some time ago. Several improvements have been introduced and the first

of them will be with other items in a Kashmiri programme from the London Station on Wednesday, May 19th. This will be given between 10 and 11 p.m. and will also include a sketch based on the atmosphere of India's romantic city, staged, of course, in an appropriate setting.

The Hydrotulopsychichanania!

An interesting programme takes place between 10 and 11 p.m. on Friday, May 7th, when Birmingham listeners will hear some instruments of infrequent appearance before the microphone. These comprise the Phonodiddle, Solo Bassoon and Double Bass, the two latter appearing in public without their usual orchestral accompaniment, and last, but not least, the Hydrotulopsychichanania!

National Savings Movement.

The entire programme from London on May 14th when, as previously stated in *The Radio Times*, speeches from the National Savings Movement Meeting at the Royal Albert Hall are to be broadcast, will be S.R. to all stations. The speeches will be followed by a variety



THREE FAMOUS MEN WHO WILL BROADCAST DURING THE WEEK.

The Earl of Reading, Ex-Viceroy of India, will be the guest of the Pilgrims at a dinner to be given in his honour in London, on Wednesday, April 28th. His speech will be broadcast from London, Daventry and other Stations. The Archbishop of York (the Rt. Rev. Dr. Cosmo Gordon Lang) will preach in York Minster at a special "Industrial Sunday" service on April 25th; his sermon will be relayed to all Stations. General Sir Ian Hamilton, G.C.B., D.S.O., will talk to London and Daventry listeners on Sunday, April 25th—which is Anzac Day—on the landing at Gallipoli in 1915.

performance will be given between 10.0 and 11.0 p.m. on Monday, May 17th.

A Seaside Broadcast.

The first of several broadcasts arranged for London listeners from seaside and other holiday resorts will be given on Tuesday, May 25th, when, between 8 and 9 p.m., an entertainment by a concert party will be relayed from an East Coast town. This will be followed by Vivian Talmarsh's play, *Landing the Shark*. This play is cleverly written and contains two little surprise "twists." The Daventry programme between 8 and 9 p.m. this evening will be supplied by Emilio Colombo and his orchestra from the Hotel Victoria.

"The Vicar" and "The Roosters."

"The Village Concert," with Mr. Vivian Foster as "The Vicar," which was to have been broadcast from London and other stations on February 26th, but had to be postponed, has now been fixed to take place on May 26th. The concert will last an hour, between 8.30 and 9.30 p.m., and "The Vicar," it is hoped, will have the assistance of "The Roosters."

From Fair Kashmir.

It is not often that Amy Woodforde-Fladen's delightful song cycles, which include the *Indian Love Lyrics*, are broadcast in their entirety, as two

will be given under the direction of Theodore Stier.

The Manchester Bells.

The bells and afternoon service at Manchester Cathedral will be broadcast for the first time on Sunday, May 2nd. The bells are believed to contain metal which formed part of the pre-Reformation bells of Manchester, and were originally cast in 1706 at Gloucester. Recently, they were recast by the founders of the famous Rockefeller Carillon. The Cathedral Choir, which is famed for its unaccompanied cantatas, has selected for May 2nd *Sing Ye to the Lord*, by Bach. This cantata was specially sung for the benefit of Mozart at St. Thomas's Church, Leipzig, and the composer was so charmed that he sat down at once and wrote out a score for himself.

For Lovers of Grieg.

A two-hour programme entirely selected from the works of Grieg and a number of contralto songs which will be sung in his native language by Bergitte Blakstad will be given from Birmingham on Sunday, May 2nd. It is not often that listeners have the pleasure of hearing Mr. Percy Edgar in a Sunday afternoon programme, but on this day he will give a recital of *Bergliot*, a lullaby for declamation and orchestral accompaniment.

(Continued in column 3, page 198.)

Loughborough Carillon.

A Carillon concert relayed from the Loughborough War Memorial will be broadcast from the Birmingham Station between 7.45 and 8.15 p.m. on Sunday, May 30th, and from the London, Daventry and other stations between 8.0 and 8.15 on the same evening.

A Viennese Concert.

The London and Daventry programmes on Saturday, May 22nd, will take the form of a Viennese concert, when some of the delightful compositions by local composers

International Broadcasting.

A Great Advance at Geneva. By P. P. Eckersley.

AS far back as two years ago—a long time in broadcasting history—it was realised that it would be extremely convenient to have some organisation whereby all the exploiters of broadcasting in Europe could meet together, and not only discuss the problems that affect all nations mutually, but also exchange views and help one another even with their own national problems. And so just a year ago delegates from France, Germany, Belgium, Holland, Czechoslovakia, Norway, Switzerland and Great Britain met together in London to discuss the formation of an International Union. Such a Union was afterwards formed representing all these countries as the basis for a future organisation that would take in all European broadcasting agencies. Mr. Arthur Burrows, for so long one of the pioneers of British Broadcasting, took up the post of Director of the new organisation.

Wave-Lengths and Crowding.

Among the first and most important questions submitted to the Union was the matter of wave-lengths. It is, unfortunately, a fact that a fairly normal-powered station at, say, 500 miles distance, working too near the wave-length of one's local station, may interfere so as to produce a howling or whistling noise over the top of the programme. This whistling or heterodyning may be so loud as actually to drown reception 10 or 20 miles from a 1½ kilowatt station such as Manchester, and to produce most unpleasant noises a few miles away from it. With the less powerful relay stations, the trouble may be even worse.

The extent of this interference was unknown to most technicians when broadcasting began, and so various broadcasting organisations erected stations, say, in France or Germany or Italy, little dreaming that they might interfere or be interfered with by other stations across their frontiers. The technicians of the British Broadcasting Company, however, realised some while back that, as stations increased in number, so the crowding would get greater, and we should not all have room in which to carry on our work.

A plan was submitted, therefore, to the International Union in June, 1925, which, by an orderly grouping of stations, would put an end to interferences. In July, technical delegates from many countries, both those represented in the Union and those who have since joined, met in Geneva to discuss this plan.

It was obvious immediately that there was complete unanimity as to the necessity of such a plan, but there was some disagreement among those more junior organisations who would be obliged by the new arrangement to change certain of their wave-lengths in order to keep the ether free for the older or more important stations.

Europe's Hundred Stations.

We realised that in the wave-band which we then thought, and still think, should be allocated internationally for broadcasting, we could work no more than about 100 stations in the zone considered as the European zone. This zone is bordered by the Atlantic on the west and the borders of Russia in the east, the Mediterranean on the south; to the north it tapers to the Pole.

There existed a year ago about 100 European stations, and it was obvious that certain of these,

if they were not to work on nearly the same wave-length, and so produce heterodyning, would have to descend to comparatively low wave-lengths. A compromise was then attempted in which certain of the Scandinavian countries repeated, or attempted to repeat, exactly the wave-lengths of, say, Italy, and a plan was agreed upon for the stations that then existed. This plan was a success up to a point, as was shown in the trials last September, when all the broadcasting stations of Europe changed their wave-lengths to the new plan. The only failure was where the more powerful, even though far distant, stations tried to work on the same wave-lengths.

To cut a long story short, we may say that we have now arrived at a modified plan, based not only upon the results of last September's test, but by other and more systematic trials, and based also on another compromise which I will now try briefly to explain.

At a meeting in Brussels in November, 1925, an



Delegates to the first International Radio Conference at Geneva.

Among those in the front row, from left to right, are Herr Zweiger (Austria), Capt. P. P. Eckersley (Britain), M. Tabouis (France), Admiral Carpendale (Britain, President of the Conference), Herr Gieseler (Germany), M. Svoboda (Czechoslovakia), and Senor Garcia (Spain).

international technical committee under the presidency of M. Brillard of Belgium, was appointed to work out a plan on the basis of my proposal to allocate two types of waves, exclusive and non-exclusive. And here I must enter upon a somewhat technical explanation which I will make as simple as possible for the benefit of my non-technical readers.

It has already been explained that if two stations work on nearly the same wave-length, they produce a heterodyne note or whistle. Thus, if a station is transmitting on, say, a wave-length of 300 metres, namely a frequency of 1,000,000, and if another station, perhaps 1,000 miles off, is transmitting on a wave-length of 299.7, which is a frequency of 1,001,000, then a third (beat) frequency, which is equal to the difference between the two high frequencies, namely, 1,000,000 and 1,001,000 is heard on local receivers.

In such a case, therefore, we hear a note of 1,000 vibrations a second; quite an audible shrieking note. If the difference between the two frequencies is reduced to 500, that is to say, if one frequency is 1,000,000 and the other is only 1,000,500, then we hear a note of 500. Gradually, as the one frequency is made to approach the other, i.e., as we both get nearer a single wave-length, the difference in

frequency becomes less and less, and the beat note, or the difference between the two generating frequencies, becomes lower and lower. At a time when both stations are transmitting on exactly 300 metres, namely, 1,000,000 frequency, there will be a beat frequency of 0, because 1,000,000 minus 1,000,000 is equal to nothing.

Now, we cannot hear a frequency of 0, we even cannot hear a frequency of 15 very clearly, if it is perfectly pure. It will be obvious, therefore, that the heterodyne note trouble will disappear if two distant stations are working exactly on the same wave-length. Thus, seeing that there are, shall we say, 200 stations to fit into a wave-band which at the maximum will accommodate only 100, a solution presents itself of using one wave for several stations.

This has, in fact, been proposed, and a wave which is shared by several stations is called a common wave. The new plan bases itself upon the use of a certain number of common or non-exclusive waves, which serve to accommodate a great many small stations which would otherwise be taking up valuable ether.

The technical difficulties, of course, are to ensure that each station shall be adjusted exactly on its right frequency, but we are confident that something can be arranged and that, at any rate, we shall be better off than we are with the present haphazard methods.

The meaning of the term "exclusive wave" will now become obvious. It is a wave used by one station and one station only. Thus, London, an important and powerful station, would always have its own wave-length, and there will be no question of sharing with anybody. A less important station, however, would use a common wave because there is a limited number of exclusive waves for allocations, and the balance of stations over and above a national allotment will have, perforce, to use the common wave.

United Action.

It is with a great deal of admiration for the fair-mindedness of the various delegates who have just terminated a general Conference in Geneva that I can state that in this matter a penitential unanimity of acceptance has been achieved. Obviously, certain sacrifices must be made by all nations. These have been willingly offered, not only by members of the Union, but by others who are only just beginning to take up broadcasting.

The Conference which has just ended was attended not only by representatives of private organisations, but also by Government representatives from France, Spain, Finland, Switzerland, Germany, Roumania and others. One and all met the spirit of the Conference by declaring their intention to accept the plan, at its lowest terms, as a point of departure; many expressed their agreement in final terms. It is gratifying to note that this desirable conclusion was brought about under the presidency of Admiral Carpendale, a senior member of the B.B.C.

This new plan cannot, of course, be put into execution immediately. All the Governments concerned will have to be approached and their consent obtained, which means that the plan is tentative at present, inasmuch as Governmental sanction in many cases has not yet been obtained.

We have a long furrow to hoe, but all will agree that to have established in a year, and without serious dislocation of existing services, an absolute agreement between all European broadcasting organisations is an achievement which augurs well for the future of international broadcasting.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss HILDA BRUCE-POTTER, who will take part in the radio play "The Grandfather Clock," at Newcastle on Wednesday, April 29th.



Mr. ALLAN AYNESWORTH, the popular actor, will give a Dramatic Recitation at London on Sunday, April 26th. (S.B. to other Stations.)



Miss EDITH FURMEDGE Contralto will broadcast from London on Tuesday, April 27th. (S.B. to other Stations.)



LAFFITTE, the brilliant pianist, who will play at Glasgow on Sunday, April 25th.



Miss EVANGELINE FLORENCE (Soprano) is singing at London on Wednesday, April 28th.



Mr. HENRY OSCAR, who will be in the play "Remnant Acts" at Aberdeen on Monday, April 26th.



Mrs. FLORENCE A. KILPATRICK, author of "That Child," to be broadcast from London on Tuesday, April 27th.



Mr. RONALD GOURLEY, the well-known entertainer, will give songs at the piano at London on Wednesday, April 28th. (S.B. to other Stations.)



Miss WINFRED BLIGHT (Soprano) will be heard from Plymouth on Wednesday, April 28th.

Listeners' Letters.

Who Killed the English Madrigal?

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which produce interest with brevity. The Editorial address is 2, Abney Hall, Strand, London, W.C.2.

AS the perpetrator of the notes for the Edinburgh Station in your issue of March 19th, which have aroused the indignation of the B.B.C.'s Music Critic, I feel that I must proffer some kind of explanation on my offence. Unfortunately, I do not feel at all penitent about it, and can see no cause to amend the particular phrase in question.

Although Cromwell, Milton, and Bunyan were certainly well disposed towards music, and, indeed, towards the very school of madrigalists referred to in my notes, yet neither Cromwell nor Milton, albeit in the front rank of the new Government, were able to restrain the "ridiculous bigotry" of their followers, and it is from these, rather than from their leaders, that most of the acts of depredation and vandalism came.

But the indirect effects of the Great Rebellion on the development of the English School of Composition are far more important than the direct. Dr. Fellows, in his "English Madrigal," shows how, during the actual fighting, the great houses, the homes of the Madrigal, were unable to maintain their regular bands of musicians owing to poverty, or to the fact that their men folk were fighting, and how, after the Restoration, the reaction of feeling throughout the country militated against the development of a school of composition such as that in question. With the Court of Charles II. came a good deal of refuse from Europe, the rise into prominence of the theatre as a source of amusement, and the advent of a type of popular song, which, being easy (and fashionable), ousted the more staid work of the Elizabethans. This I hold as an incontestable point, since no one can contradict the statement that the excesses of the Restoration were largely due to the restrictions of the preceding interregnum. As an historical fact the Madrigal did survive the Commonwealth, but to an ever-decreasing degree, and it cannot be said that it ever flourished after the return of Charles II.

Mr. Scholes points out a patent fact when he says that the polyphonic school was everywhere decaying at this time, and not only in England. This is notorious, for Byrd and Gibbons said the last word in that particular style of writing. But the fact that the highest point in polyphonic writing had been reached is not sufficient to account for the almost complete obliteration of a definite English school of composition until the outcrop of Purcell and Blow, and others. There must, emphatically, have been some reason why, when already Gibbons had felt the need of a new form to enable English music to develop, nothing is found for half a century, and the reason for this seems to be adequately provided by the religious bigotry of the "saints" and the levity and hedonism of the Restoration.

Thus, even if "the misconception" under which I labour be very prevalent, it can at least, I think, be supported by reasonable argument.—L. SUMNER-MUNN, Edinburgh.

[Mr. Munn's original statement, apropos of Madrigals, was a very blunt one: "The popularity of the Elizabethan school was killed by the ridiculous bigotry of the 'saints' of the Great Rebellion." He now, I observe, lays half the blame on the "levity and hedonism" of the Restoration. Obviously, neither "bigotry" nor "hedonism" had anything to do with the decay of the Madrigal School—any more as it decayed equally in countries that had neither "Great Rebellions" nor "Restorations."—Percy A. Scholes.]

MANY of your readers will wish to thank Mr. Percy Scholes for his letter in *The Radio Times* under the title, "The Music-Loving Puritans." Mr. Scholes is more than justified in what he says. A good book on the subject is Crouch's "Puritanism and Art."—H. S., Isle of Wight.

The Microphone as Reporter.

LISTENERS will have heard with disappointment the decision of Parliament not to broadcast the Budget Speech and other important utterances from the House of Commons.

Our newspapers give reports with remarkable accuracy, but it is of immense value to hear the actual spoken word. Let me give an instance. I listened with intense interest to the reply made by Lord Irwin, the new Viceroy of India, to the toast proposed in his honour at the Chamber of Commerce dinner which was broadcast lately. When Lord Irwin spoke of the millions of pounds worth of imports and exports, his statements were punctuated with cheers. He then went on to make the following striking statement: "But man does not live by bread alone; our duty is, not only to contribute to the personal comfort and material prosperity of the people of India, but we are responsible for their moral and spiritual welfare."

I noticed as I listened to the transmission that these words were received in silence! Were they considered out of place on such an occasion? Or were they "too full of sound and foam"? I cannot say, but I can testify that they were not included in the report of the speech in one, at least, of our leading newspapers on the following morning. But for the broadcasting, we should have been unaware of this noble utterance.—REV. T. C. BAINES, The Vicarage, Bickenhill, nr. Birmingham.

Sax and His Saxophone.

I HAVE always understood that Adolphe Sax invented the saxophone, saxotromba, etc., about 1833, having started research work in brass instruments about 1842. He was a clarinet virtuoso and brass instrument manufacturer in Paris, and was very much dissatisfied with the state of military bands in those days because they had no other way to improve their tonal qualities except to multiply (uselessly) the clarinets. The saxophone group was meant to fill the gap between the wood and the big brass.

Poor Sax died in indigent circumstances owing to the numerous law-suits he was obliged to enter upon in order to protect his patents. Even to this day, no one seems willing to mention his name in connection with that much discussed instrument, the saxophone. Of course, it is a beautiful instrument, as is the saxhorn, which is also his invention. H. P. MORGAN-BROWN, Eversley Street, Liverpool.

The Origin of Goethe's "Faust."

IT cannot be admitted that the German puppet plays on the subject of Dr. Faustus were "descendants of Marlowe's work," as your correspondent states in your issue of April 2nd. The legend of Faust appears in a *Volksthum* published at Frankfurt-on-the-Main in 1587. This was immediately translated into English. Marlowe's play appeared later, and bears manifest signs of having been based, so far as the incidents of the drama go, on the English "History of the Damnable Life and Deserved Death of Dr. John Faustus."—F. G. STOKES, 41 Talbot Road, Highgate, N.6.

What to do with the Chromatic Scale.

I AGREE with your correspondent "Alto" to the extent that I think it comparatively easy for anyone with a musical ear to rush up the chromatic scale and arrive safely at the top, because the bass note is still in the memory; but let "Alto" try this exercise: get a starting note from a tuning-fork, go up the chromatic scale very slowly, singing each note four times. This will take about a minute, by which time the starting note will have faded. On reaching the octave, "tune in" with the tuning fork, and then let us know whether it is as easy to go up the chromatic scale as he first thought.—A. COWARD, Clarendon Avenue, Bristol.

Official News and Radio Gossip.

(Continued from page 195.)

Brighton Musical Festival.

MUSIC by the winning bands at the Brighton Musical Festival on Saturday, May 15th, is to be included in the programmes from London and other stations. This relay is expected to occupy about three-quarters of an hour. A speech by the Right Hon. L. C. Amery, Secretary of State for the Colonies and Dominions, at a dinner to inaugurate the Brighton Shopping Week, will also be broadcast on Monday, May 17th, and not on Saturday, May 15th, as previously stated.

John Henry in an Aeroplane.

THE London programme on Tuesday, May 11th, will, it is hoped, include items from some special demonstrations which are being arranged in connection with the recruiting campaign for the London Auxiliary Air Defence Force. During the morning, seventy-two aeroplanes will fly over Hyde Park; but it is as yet too early to state whether any part of this display can be broadcast. In the evening, however, listeners will hear music by the R.A.F. Band in Hyde Park and sounds connected with an aerial tattoo over London. A description of these night manoeuvres will be broadcast from an aeroplane with some interjectory remarks by the quintet of broadcast comedians, John Henry.

"Four Hundred and Four."

A new revue bearing as strange a title as all the others will be performed by the Novos Concert Party from the Newcastle Station, between 10.0 and 11 p.m., on Wednesday, May 6th. It is called *Four Hundred and Four*, and is the work of a local author, E. A. Bryan. It includes four very amusing sketches and some delightful music.

"Ach and Gaius."

HANDEL's *Ach and Gaius* is to be performed at the Newcastle Station at 8 p.m. on Wednesday, May 5th. It is an English oratorio and was first produced by Handel on his return from Italy after he had accepted the position of Chapel-master to the Duke of Chandos.

The Days of Elizabeth.

A performance of the light opera, *Young England*, will be relayed from the Theatre Royal, Bristol, through the Cardiff Station, on Tuesday, May 11th. *Young England* is an opera of the spacious days of Elizabeth, in which there come to life the best-known figures of the day. The setting of the opera plays the dominant part in the opera, as it did in the history of the times, and especially in the history of Bristol and the West Country. All the parts, including the choros, are taken by local talent, and probably Bristol, with its centuries-old traditions of kinship with those who "go down to the sea in ships," is fitter as no other city thus to recall the days when the land was young and her sons played their heroic part in the making of her name.

A Famous Comedian.

Something distinctly novel in radio programmes is promised to Cardiff listeners on Saturday, May 15th, when items are to be given by Mr. Billy Leonard, the famous comedian, with Mr. Scrimble Bennett, already a well-known broadcast favourite. Mr. Billy Leonard is rarely heard outside London, and provincial listeners will be interested in his appearance at Cardiff.

"A Mixed Grill."

A popular programme of variety fills the bill from the Manchester Station on Thursday, May 6th. There are songs by Miss Helena Taylor, a well-known local mezzo-soprano, instrumental items by the Foden's No. 1 Quartet, members of the famous Foden's Mutoscope Band, who have already broadcast from Manchester, and "a mixed grill" of humorous fare contributed by Mr. Wallace Cunningham, the well-known ventriloquist entertainer. Mr. Cunningham, who has been described as "the most versatile artist in Britain," first performed in 1908 at the Queen's Hall, London, and has since made regular appearances throughout the British Isles.

North of the Tweed.

Gossip from Our Scottish Stations.

Life and Work of Robert Burns.

TWO Photo-Views dealing with the life and work of Robert Burns, the National Scottish poet, are to be presented from the Glasgow Station on May 7th and 14th, respectively. Although Burns' memory is always celebrated on January 25th, the day of his birth, the influence which his poetry is exercising in the world to-day justifies recognition at any season. The first transmission will deal with the early part of the poet's life, which he spent at Alloway, Mount Oliphant, Turboton, and Muschline, and such distinguished authorities as Burns as Mr. James McIntyre, President of the Ayrshire Federation of Burns' Clubs, Mr. James A. Morris, of the Scottish Burns' Federation, and Mr. James Brown, O.B.E., D.L., M.P., ex-Lord High Commissioner, will act as "Guides" during the programme. Instrumental music, songs and dramatic interludes will be given by the Station Orchestra and Repertory Players, and such well-known artists as Mr. Robert Watson and Mr. Augustus Beddie.

"Baba-Yaga."

Russian nurses frighten their children with the name of "Baba-yaga," which corresponds to the witch of our Englishfolk-lore. This personage figures in many Russian tales for children and the composer, Lisadov, has entitled a short symphonic poem for orchestra *Baba-yaga*, which will be heard from Glasgow on May 14th. The same evening, the seldom heard orchestral work, by another Russian composer, Glazounov, namely, a suite founded upon his ballet, *Les Russes d'Amour*, will be performed. Miss Miriam Liecke, the well-known soprano, will be the soloist during the evening and will broadcast a group of operatic and art songs.

Peer as Story-teller.

Some of those delightfully humorous stories for which he is so well known will be told by the Marquis of Aberdeen and Tennyson, K.T., during the evening programme from Aberdeen Station on Monday, May 3rd, the whole of which will be of a Scottish character. It will include music by the City of Aberdeen Police Pipe Band, Scottish piano music by Miss Jean Johnston and Scottish songs by Miss Margaret F. Stewart.

A vocal recital, with accompaniments by the Wireless Orchestra, will be given by Miss Constance Williams, the well-known broadcasting contralto, following the late evening talk from Aberdeen on Tuesday, May 4th. The programme from the same station on Saturday, May 8th, will include an hour's recital by Miss May Mukle (cellist) and Mr. Gordon Bryan (pianist), who, among other items, will play the *Sonata in D* by Mendelssohn.

Dr. Nansen to Broadcast.

How many people have heard the address of the Lord Rector of a Scottish University, which is his most important duty during the three years for which he holds office? Lord Rectors are voted for by University students, and though the campaigns are carried out generally on political lines, the parties agree occasionally to nominate a statesman, or someone who has made a name in other spheres. President Poincaré, Earl Haig, Earl Beatty, and Sir James Barrie have all been Lord Rectors of Scottish Universities since the war. The new Lord Rector of St. Andrews is the Norwegian explorer, Dr. Nansen, of Arctic fame, and it is hoped on Wednesday, May 18th, to broadcast his address from the Volunteer Hall, St. Andrews, which is being linked up to the Dundee Station for that occasion.

The Spirit of Spring.

The Edinburgh programme on Wednesday, May 5th, will pass uninterrupted through various phases of Spring, as it has appeared to poets and composers of several generations. In place of formal announcements, there will be a connecting thread of narrative binding the items together, and listeners will be able to appreciate something of the spirit of this most delightful of seasons.

Broadcast Parliament—Eventually, Why Not Now?

By Ian Fraser, M.P.

FROM the moment Mr. Winston Churchill declares the first secret of his Budget on Monday next, telegraph and telephone will work at high pressure to supply the evening papers with the information which the Chancellor reveals.

Why do we not utilize the most up-to-date method of news distribution by broadcasting the whole Speech from the House of Commons? The answer is that the Prime Minister has decided that there is a preponderating opinion against it. In giving his decision, he referred to opinion in the House of Commons, and I fear he is right. Perhaps as many as a hundred Members cheered heartily when Mr. Baldwin made this announcement. Obviously, his statement was in accord with their view, but why had they formed that view?

Firstly, of course, many Members are exceedingly jealous of the traditions of the House and would tend naturally to accept a decision which would delay or prevent any change in procedure. Probably many thought vaguely that the suggestion was that the whole of the proceedings of the House were to be broadcast, and were nervous lest publicity that they do not desire might be given to their speeches. Strange as it may seem, there are many Members who hate speaking. Some, perhaps, feared that the presence of a microphone in the House might tempt one or two Members, notorious for their interruptions, to take advantage of the occasion and secure publicity for themselves thereby. Some, again, may have thought that the newspapers would be opposed to the innovation.

Most of these fears are groundless. It was never proposed that the proceedings of the House should be broadcast in their entirety. This was recognized to be technically difficult, as well as undesirable. Moreover, there is no public demand for such wholesale broadcasting of Parliament. It can scarcely be imagined that listeners as a whole, or indeed, anyone but a handful of enthusiasts, would want to listen to a whole evening's Debate. No, the proposal was clearly made that only the speeches of the Party Leaders should be broadcast, and this at very rare intervals, when the importance and general interest of the subject was unquestionable. Generally speaking, the idea was that the initiative in this matter should rest with the British Broadcasting Company.

Then, again, the fear that advantage would be taken of the presence of the microphone in the House is exaggerated. If the broadcast is fair to all sides, there is not, I am convinced, much danger of the microphone being abused. If interruption occurs, there is, however, no particular reason why listeners should not hear it. They frequently read exaggerated versions of these incidents as it is. Then there is an additional safeguard of a technical nature, for the Chief Engineer of the B.B.C. tells me that the positions in which the microphones would have to be placed

would reduce the noise of an interruption to exceedingly small dimensions by comparison with the voice of the speaker whose remarks were being broadcast.

As to the possible opposition of the news papers, Lord Riddell and Sir James Owen, who gave evidence in public before the Government Broadcasting Committee, pointed out that the present working arrangement between the news papers and the B.B.C. definitely permits such a transmission.

The question, then, of broadcasting the Chancellor's Budget Speech this year was judged presumably on the basis of some of the views I have



THE SPEAKER'S TABLE IN THE HOUSE OF COMMONS.

The two small white squares just below the dispatch boxes on either side of the table show where the microphones will be placed when the Budget Speech is broadcast someday.

outlined, and it was not debated in the House. The matter cannot surely be dismissed in this way again next year, if Members are made aware by those who are interested enough in the subject to take the initiative that there is a considerable body of public opinion that would like the matter to receive full discussion. The question should, I think, be brought up again in the House early in 1927, in order that it may be settled before the next Budget Speech.

In the meantime, listeners everywhere should take every opportunity to let M.P.s know that there are hundreds of thousands of them who would like the Budget to be broadcast next year. Some for business reasons, some because they are politically interested, and many more because they are anxious to hear a speech of such importance, the contents of which affect them so closely, and which, save for broadcasting, they may never have the opportunity of hearing.

To achieve success, public opinion must express itself in unmistakable fashion before the question is again raised in the House, and every reader of *The Radio Times* should do his, or her, share.

The Children's Corner.

Christening an Uncle.

WE have all heard of a ship being given a name by having a bottle of wine broken over her bows, but did you ever hear of an Uncle who was named by a birthday cake being broken over him? It wasn't dashed against the Uncle, which was a blessing, as Auntie Win and Auntie Marie, of Aberdeen, who made the cake, had left it in the oven while they counted the entries to the Mystery Competition, so that the outside, at least, was rather hard-baked! The Uncle, of course, was the "Mystery Uncle" who refused to tell his name and said that the Aunties and Uncles had to give him a name and a nice name too! So Auntie Win and Auntie Marie got busy baking the cake and into the baking they put twenty-six large white paper letters!

Then the Uncle was given the cake and told to eat away until he found enough letters to make himself a name! Poor Uncle! The letters were all at the bottom, what a lot of cake he had to eat to get to them! At last, he reached one! D! The next was O. The next N! DON! Uncle Neil thought that that wasn't a long enough name, but the Mystery Uncle said he could not eat another crumb. So Uncle Don he is and will be. A nice name and a nice Uncle, say the children.

A "6BM" Fairy League Cot.

On Wednesday afternoon, March 11st, the

Fund for the installation and endowment of a Bournemouth Fairy League Cot in the Boscombe Hospital reached the goal of £500. The Fund was started in November, 1924, through the energy of Mr. Bertram Fryer, better known as "Uncle Jack," who was then Bournemouth's Station Director.

On December 18th, 1925, the Fund had reached £438 1s., and a cheque for that amount was handed by Mr. Fryer to the Secretary of the Hospital. Further cheques have been handed to the Secretary from month to month, and the final cheque has been handed over to Mr. Saul, Secretary of the Hospital. The members of the "6BM" Fairy League, who now number 2,160, are to be congratulated on raising this large sum in so short a period.

Glasgow's Forthcoming Concert.

The Glasgow Station is organizing a concert for children to be held on May 28th, in the City Hall, the familiar building in Candleriggs. This will be a varied entertainment, including songs, choruses, dancing and juggling, and Auntie Cyclone and the Uncles are busily engaged in rehearsing their parts. Naturally, no details are to be disclosed at present, but it may be mentioned that Auntie Cyclone will appear in an entirely new guise, while Uncle Alec will shatter all pre-conceived opinions by singing an operatic air. Uncle Mungo may play a harp solo, while Uncles Leslie and Toppers will

probably give a performance on the ocarina and xylophone, respectively. Altogether, a very cheery afternoon is anticipated and it is hoped that the old City Hall will be full to capacity. The tickets, 1s. 2d. each, including tax, are obtainable from all the leading music sellers in Glasgow, or at the B.B.C.'s offices, 21, Rhynewood Square, and early application is advised, to save disappointment. Lady Weir has kindly consented to preside and say a few words to the children.

A New Feature at Belfast.

On Saturday, May 8th, members of the Belfast Radio League will present *April Fools*, by Violet Methley and Armstrong Gibbs. This will be the first dramatic venture by members of the League, but not, we hope, the last.

A Children's Radio Magazine.

The Edinburgh Children's Radio Magazine is still winning fresh friends, and its old supporters are showing no signs of falling away. Of course, those who are responsible for the magazine would have no objections whatever to a very much larger circulation, since the greater the circulation, the larger the sum of money which will be available for handing over to charities in the City and district. The Uncles and Aunts, therefore, lose no opportunity of asking the

children to introduce the magazine to their friends and to persuade them to take it regularly.

The magazine appears monthly, and can be had at the price of 6d. post free on application to the B.B.C., 87, George Street, Edinburgh.

BACH FOR THE CHILDREN.

ALTHOUGH two centuries have passed since the days of John Sebastian Bach, it is only quite recently that ordinary folk have begun to understand and love the great master's music. He has always been greatly honoured by composers, in particular by Mendelssohn and Schumann; but there is so much in Bach's music for the cleverest musicians to study that it came to be regarded as neither interesting nor suitable for people who merely want to enjoy music and not to study it.

While people who understand "counterpoint" will always wonder at the marvellous skill and ease which Bach shows in weaving the most elaborate "sound patterns," this is only the method he uses for expressing feelings that we can all understand.

Bach composed a number of concertos which are works for one or more solo instruments with orchestral accompaniment. Of the six for solo pianoforte, the one in D Minor which is included in the concert for children to be broadcast from London on Friday, April 30th, is the most popular.

Programme Pieces.

A Weekly Feature Conducted by Percy A. Scholes.

TCHAIKOVSKY'S "FRANCESCA DA RIMINI."

(LONDON, GLASGOW, AND OTHER STATIONS.

SUNDAY.)

THE story of Francesca da Rimini was suggested to Tchaikovsky as a subject for an opera, but he felt that it could better be treated as a "Symphonic Poem," that is, as a descriptive and suggestive orchestral work.

In the fifth Canto of Dante's *Inferno* we are told of the poet's arrival at a dreadful place, "made of all light," where rages "the infernal hurricane that never rests."

Here he meets Francesca, who relates her tragic story.

She, the wife of Giovanni Malatesta, Lord of Rimini, was loved by his brother Paolo.

Malatesta, finding the lovers together, murdered them. "For their sin, they are condemned to drift for ever in the desolate second circle of the Inferno."

Tchaikovsky, in the opening of his tone poem, depicts the gloom of that terrible place of "Hell's Whirlwind." He told his brother that Dante's pictures had helped him to get the atmosphere for this weird scene.

Chords for the Brass, with strokes of the Gong, are first sounded.

The Whirlwind rises (Clarinet and English Horn, Violin and Clarinet replying.)

The mournful, chromatic First Main Theme proper is heard, after a little time, on Horns. It is continued by Flutes.

After a great climax and the return of the Brass theme that began the work, the CLARINET announces the Theme of Francesca, pathetic and tender.

After the Flutes and Oboe have repeated this theme, the time changes, the beat is now divided into threes, and the English Horn, echoed by Oboe, gives out a syncopated melody with Harp accompaniment.

Soon Francesca's theme is heard again, and later a climax seems to suggest the lovers' tragedy, culminating in their death.

Their punishment in the Place of Whirlwinds is depicted in the remaining part of the music, which moves to its close in increasing stress and agitation.

COLERIDGE-TAYLOR'S "BALLADE."

(MANCHESTER, SUNDAY.)

Manchester is giving a programme of pieces by the Anglo-African composer, Samuel Coleridge-Taylor. He is perhaps best known for his setting of *Hawatha*, the *Bulle Music* from which is included in this programme. He wrote the *Ballade* in A Minor for the Gloucester Festival when he was only twenty-three.

It begins with a roughly energetic introductory Theme on the STRINGS.

The WOODWIND has the FIRST MAIN TUNE, STRINGS accompanying, sometimes with a plucked (*pizzicato*) effect, sometimes with a *tremolando*.

The opening matter having been repeated, an episode (starting with a lengthened form of the First Main Tune on the TRUMPET), leads to the SECOND MAIN THEME (Muted VIOLINS and VIOLAS, over sustained WOODWIND and *pizzicato* CELLOS).

On this material the *Ballade* is built up. Though it has no actual story behind it, one can easily imagine it as a musical commentary on some old chivalric tale of love and warfare.

CHERUBINI'S "ANACREON" OVERTURE.

(CARDIFF, THURSDAY.)

Anacreon, or *Fugitive Love*, is one of the many Operas that have been ruined by poor libretti. Cherubini's music had plenty of life in it, but the plot never had any, and so the work was a failure when it was brought out at the Paris Opera in 1803.

(Continued on the facing page.)



THE CHILDREN'S HOUR IN A LONDON HOSPITAL.

A scene like this may be witnessed any day in many London hospitals, thanks to all the kind folk who gave to the "Daily News" Fund.

Programme Pieces.

(Continued from the previous page.)

Yet the Overture is one of the best things Cherubini ever did. It begins with a dignified, slow introduction, in which the Woodwind instruments have some charming imitative passages.

This goes straight into a *Quick Movement*, full of energy and of brilliant writing, especially for the Violins.

The one MAIN TURN on which the Movement is largely built begins with several quiet but insistent repetitions of one note, in the bass, and goes on to a busy VIOLIN THEME, chiefly in arpeggio style.

This is repeated and dealt with so vivaciously and with so much variety that the Overture sparkles along in the liveliest way imaginable, putting one in just the right mood for an operatic happy-go-lucky tale of love-making and humorous intrigue.

SCHUMANN'S FIRST SYMPHONY.

(ROUSEMOUTH, THURSDAY.)

SCHUMANN did some of his finest work when for a period he concentrated on some particular form of music. The year of his marriage, for instance, brought forth scarcely any instrumental music, but a number of splendid songs. Then he had a Symphonic period, and later there was a spell in which Chamber Music particularly attracted him.

In the first year of his married life he wrote no fewer than three symphonic works. He described his First Symphony as "born in a fiery hour." Certainly the inspiration flowed with wonderful freedom, for it is said that the outlines at least of the work were sketched in four days. He called this a "Spring Symphony," the First Movement suggesting to him "Spring's Awakening," and the last "Spring's Farewell."

(Continued from column 2.)

LITTLE GIPSY: Thus the ewe, her lamb caresssing,
Watches with a mother's fear,
While she eyes her little blessing
Thinks the cruel wolf is near.

The plot thickens, and presently we find the lovers kneeling to old Farmer Furrow asking his forgiveness and blessing, and the Little Gipsy appeals to him in the song:—

Love reigns this season, makes his choice,
And shall not we, with birds, rejoice?
O calm your rage, with Nature say:—
"Be kind with me, the first of May."

And so, as we might have expected, the happy ending comes and this charming little opera ends in a chorus of song:—

CHOR: Shall our hearts on Mayday
(Lack and a well-a-day)

Want their recreation?
No, no, no, it can't be so,
Love with us must bud and blow
Untilted by vexation.

WILL F.: Shall a maid on Mayday
(Lack and a well-a-day)
Die of desperation?

No, no, no, for pity's sake,
To your care a couple take,
And give 'em consolation.

LITTLE GIPSY: Shall a youth on Mayday
(Lack and a well-a-day)

Lament a separation?
No, no, no, the lad is true,
Let him have of love his due,
Indulge his inclination.

FURROW: Shall my heart on Mayday
(Lack and a well-a-day)

Refuse its approbation?
No, no, no, without our breasts
Rage, revenge, and suchlike guests
Should have no habitation.

WILL F.: We no more on Mayday
(Lack and a well-a-day)

Shall ever know vexation.
No, no, no, your worth we'll sing
Join your name to bounteous Spring
In kind commemoration.

A May-Day Opera.

CHARLES LAMB once declared that a man who likes apple pie is incapable of a serious crime, and one feels instinctively that a one-act opera entitled *May Day*, or *The Little Gipsy*, with music by Dr. Arne, must be quite incapable of boring the listener, whatever his—or her—measurement of brow may be. This delightful little eighteenth-century piece—the words are by Dr. Johnson's friend, Garrick, the famous actor—is to be broadcast from London and all relay stations on the evening of May Day. We give here a very brief outline of the plot, together with the words of all the songs, so that listeners may follow the story without difficulty.

The scene opens, naturally enough, on the village green with a merry company of lads and lasses of the kind who are so well known in operas of this type. They are, of course, dancing round the maypole when the curtain rises—or, rather, when the microphone is switched on—singing the opening chorus:—

O lovely May,
The first of sweet May!
Spring opens her treasure
Of mirth, love, and pleasure:
The earth is dressed gay,
We see all around,
And we hear from each spray
That Nature proclaims
A festival day.

Then follows a little dialogue which tells us that old Squire Goodwill has left a rich legacy to be given to the lad and lass who get married on May Day. The girls are complaining of the backwardness of their swains, and Clod, the servant to Will Furrow, the son of a rich farmer in the district, bursts into a song describing the fine ladies of London Town:—

What's a poor simple clown
To do in the town?
Of their freaks and vagaries I'll none:
The folks I saw there
Two faces did wear,
An honest man ne'er has but one.
Let others to London, to London go roam,
Let others to London go roam,
I love my neighbour, to sing and to labour,
To me there's nothing like country and home.

Nay, the ladies, I vow,
I cannot tell how,
Were now white as a card and now red.
Law! How you would stare
At their huge crop of hair,
'Tis a haystack o' top of their head.

Let others to London, to London go roam, etc.

Then the fops are so fine,
With lank-waisted chine,
And a little damp bit of a hat,
Which from sun, wind or rain,
Will not shelter their brain.
There's no need to take care of that.

Let others to London, to London go roam, etc.

After this, the hero—Will Furrow—and his pretty sister Dolly make their appearance, and Will learns that in his absence his father is actually making love to the girl upon whom Will has set his heart. Dolly explains that she and Will's sweetheart, disguised as gipsies, are coming to the village that very day and Dolly presently sings a verse of a song:—

Would women do as I do,
With spirit scorn dejection,
The men no arts could fly to,
We'd keep 'em in subjection.

But if we sigh or snipe,
The love-sick farce is over,
They'll bring us soon to whiever,
And then, good night the lover!

After that, Will and Dolly leave the stage and Farmer Furrow and the village crier enter, and we learn of the nefarious plot of Will's father to marry his son's sweetheart and win old Squire Goodwill's legacy. Presently the villagers gather round and hear the terms of the Squire's will, and Will Furrow gives us a taste of his quality in another song:—

Yes, I'll give my heart away,
To her will not forsake it:
Softly, maidens, softly pray,
You must not snatch,
Nor fight nor scratch,
But gently, gently take it.
Maidens, come put in your claim,
I will not give it blindly,
My heart a lamb, tho' brist, is tame,
So let each lass,
Before me pass,
Who wins, pray use it kindly.
All have such bewitching ways,
To give to one would wrong ye,
In turn to each my fancy strays,
So let each fair
Take equal share,
I throw my heart among ye.

And now the Little Gipsy herself enters, and being a coloratura soprano, she naturally sings a little song:—

All hail to thee, sweet bounteous May,
Let me thy kindness prove,
That I may turn my artless lay
Inspired by thee and love.
O Love, be all thy magic mine,
Two faithful hearts to save,
The Glory as the cause, be thine,
And heal the wounds you gave.

The villagers, with Will Furrow among them, ask the Little Gipsy to tell them their fortunes and to sing another song. She obliges with:—

Oh, spread thy green mantle, sweet May, o'er the ground,
Drive the blasts of bleak Winter away,
Let the birds sweetly carol thy flow'rets around,
And let us with all Nature be gay.
In Spring's choicest treasures the village be drest,
Festal joy let the season impart,
When rapture mounts high and o'erflows from each breast,
Tis the May, the sweet May of the heart.

Then follows an amusing scene which ends in Dolly Furrow, disguised as the Little Gipsy's mother, singing to the assembled villagers:—

Young maids and young swains, if you're curious
to know,
What husbands you'll have and what wives,
From above I can know what you'll do here below,
And what you have done all your lives.
Don't blush, never fear, I'm old and I'm wise,
And I read in your eyes.
I must whisper a word in your ear.

When a stupid old man weds a foolish young wife,
Or an old woman weds a young man:
For such husband and wife I read danger and strife,
For Nature detests such a plan.

Will and the Little Gipsy now discuss the problem of getting old Farmer Furrow's consent to their marriage, and they sing the following duet of true love:—

Will: Passion of the purest nature
Glow within this faithful breast,
While I gaze on each dear feature
Love will let me know no rest.

(Continued in column 1.)

Round the Stations.

[A Daily Summary of Main Stations Programmes. Those stations relaying the London transmissions are not included. Full details in the Programme Pages.]

SUNDAY, April 25th.

- LONDON, 3.30.** Tchaikovsky Programme. THE WIRELESS SYMPHONY ORCHESTRA, Conducted by Sir HAMILTON HARTY. CLIVE TWENTY-THREE (Solo Violoncello). A Dramatic Recitation by ALAN AYNSWORTH.
- 9.15. Albert Sandler and the GRAND HOTEL, EASTBOURNE, ORCHESTRA, relayed from the Grand Hotel, Eastbourne.
- ABERDEEN, 9.15.**—Orchestral Concert, with GERVAISE JOHNSON (Soprano) and the AUGMENTED WIRELESS ORCHESTRA.
- BIRMINGHAM, 3.30.**—American Programme. THE STATION ORCHESTRA. WINIFRED FISHER (Soprano), GORDON RYAN (Solo Pianoforte).
- BOURNEMOUTH, 3.30.**—Light Symphony. STEART ROBERTSON (Baritone), EDGAR MOUTCHER (Violin). THE STATION SYMPHONY ORCHESTRA.
- CARDIFF, 3.30.**—Music's Ancient Charm. JESSICA BAILEY-TAYLOR (Vocalist). THE STATION ORCHESTRA.
- 4.25. A Dramatic Interlude, "THE MAKING OF A KING."
- GLASGOW, 3.30.**—Tchaikovsky Programme. LAFITTE (Solo Pianoforte). THE STATION SYMPHONY ORCHESTRA.
- MANCHESTER, 3.30.** Coleridge-Taylor's Lesser Known Works. HERBERT HETNER (Baritone). THE AUGMENTED STATION ORCHESTRA.
- NEWCASTLE, 3.30.**—A Light Orchestral Programme. THE STATION ORCHESTRA with PARRY JONES (Tenor). THE STATION REPERTORY COMPANY in "St. Francis of Assisi."

MONDAY, April 26th.

- LONDON, 8.0.**—Half-an-Hour on the Plantation.
- 8.30.—The B.B.C. Spring Series of Chamber Concerts. First Concert. Relayed from the Choral Galleries, Chelsea. THE LONDON CHAMBER ORCHESTRA, Conducted by ANTHONY BERNARD, Leader, SAMUEL KITCHER, STEUART WILSON (Tenor).
- 10.15.—Shakespeare's Sonnets, by Miss DOROTHY WAGNER and Mr. C. A. LEWIN.
- 10.30.—Round the Continent.
- ABERDEEN, 8.30.**—"Remnant Area," a Play in One Act, by Dion Titheradge.
- 10.0.—Chamber Music by the STATION STRING QUARTET.
- BIRMINGHAM, 8.0.**—Lecture Song Recital by JOSEPH YATES (Baritone).
- 10.0.—Varied Items. THE CATHEDRAL QUARTET, JAMES DUNNAN (Solo Saxophone), ALBERT DANIELS (Child Impersonations).
- BELFAST, 8.0.**—The "BUBBLES" CONCERT PARTY.
- 10.10.—TONI PARKER (Pianist-Composer).
- GLASGOW, 8.0.**—The Pianoforte Sonatas of Beethoven, HERBERT A. CARRITHERS (Solo Pianoforte).
- NEWCASTLE, 8.0.**—"Scandinavia," RUBY LONDORST (Mezzo-Soprano), GEOFFREY DAVIS (Tenor), THE STATION ORCHESTRA.
- 10.0.—THE FUNKELMAN CONCERT PARTY.

TUESDAY, April 27th.

- LONDON, 8.5.**—THE WIRELESS ORCHESTRA, EDITH FURNEGGE (Contralto), FRANK TITTERTON (Tenor).
- 9.0.—Speech by the Rt. Hon. David Lloyd George at the Tenth Annual Dinner of the LONDON HEAD TEACHERS' ASSOCIATION.
- 9.20.—Variety. G. H. CARLISLE (Songs at the Piano).
- 10.0.—"That Child," by FLORENCE KILPATRICK. THE ANDOVNA BANJO QUARTET.

DAVENTRY, 8.5.—Request Programme by "THE ROOSTERS."

- 9.20.—THE WIRELESS ORCHESTRA, Conducted by DAN GODFREY, FRANK TITTERTON (Tenor), EDITH FURNEGGE (Contralto).
- ABERDEEN, 8.5.**—Italian Scenes. GEOFFREY DAVIS (Tenor) and the WIRELESS ORCHESTRA.
- 8.30.—Balsomy Scenes from "Roméo and Juliet." DAISY MONCURE and LERLIE ROWE.
- 10.0.—Violin Recital by FLORENCE McHAIDE.
- BIRMINGHAM, 8.5.**—Request Night. THE STATION ORCHESTRA, JOAN MAXWELL (Soprano), ERIEL WILLIAMS (Contralto), HAROLD HOWES (Baritone).
- BOURNEMOUTH, 8.5.**—Orchestral Reminiscences.
- 10.0.—Valces—Old and New.
- CARDIFF, 8.5.**—Songs and Pianoforte Music by HELEN HENSCHER (Singer) to her own accompaniment, and EDWARD ISAACS (Solo Pianoforte).
- 8.15.—A Short Violin Duo Recital by LEONARD BENFIELD and FRANK THOMAS.
- 10.0.—Song Recital by GRETTA DON (Soprano).
- GLASGOW, 10.0.**—Popular Song Recital by HERBERT SIMMONDS (Baritone).
- MANCHESTER, 8.5.**—Sunshine and Sea Foam. PAT RYAN'S ORCHESTRA, GLADYS SIMPSON (Entertainer).
- 10.0.—JUPITER MARS (Entertainer).
- NEWCASTLE, 10.0.**—Song Recital by GERTHIE JOHNSON (Soprano).

WEDNESDAY, April 28th.

- LONDON, 8.0.**—THE J. H. SQUIRE CELESTE OCTET. RONALD GOWDLEY (Songs at the Piano), EVANGELINE FLORENCE (Soprano).
- 9.0.—LONDON RADIO DANCE BAND.
- 9.30.—Speeches at The Pilgrims' Dinner to the EARL OF READING.
- ABERDEEN, 8.0.**—THE FRASERBURGH ACADEMY CHORAL CONDUCTOR, GEORGE DUNCAN.
- 10.45.—Recital, HERBERT SIMMONDS (Baritone).
- BIRMINGHAM, 8.0.**—Vocal—Pianoforte. ALEXANDER MCCREDIE (Tenor), EDWARD ISAACS (Solo Pianoforte), HELEN HENSCHER (Songs at the Piano).
- 10.45.—Chamber Music. THE FREEMAN PIANOFORTE TRIO.
- BOURNEMOUTH, 8.0.**—Grand Concert relayed from the New Central Hall, Southampton. KATE WINTER (Soprano), HARRY BRINDIS (Bass-Baritone), LEONARD MARRIS (Organ), SCOVELL and WRELDON (Entertainers), RONALD S. MOUTAT (Violin).
- 10.0.—NORA BRADBURY (Solo Pianoforte).
- BELFAST, 8.0.**—Orchestral Concert. FLORENCE HOLDING (Soprano), THE AUGMENTED STATION ORCHESTRA and CHORUS.
- CARDIFF, 7.30.**—"Billeted," a Comedy in Three Acts by F. TENNYSON JESSE and H. M. HARWOOD.
- GLASGOW, 8.0.**—A Popular Evening. GEOFFREY DAVIS (Tenor), THE STATION ORCHESTRA, THE "BUBBLES" CONCERT PARTY.
- MANCHESTER, 8.0.**—Violin Recital by DON HYDEN.
- 8.30.—The Eight in an Original Entertainment.
- NEWCASTLE, 8.0.**—Pre-War Musical Comedy. JENNIE FORSTER (Soprano), THE STATION ORCHESTRA.
- 8.30.—"The Grandfather Clock."
- 9.0.—Post-War Musical Comedy.

THURSDAY, April 29th.

- LONDON, 8.0.**—"Lady Windermere's Fan," by OSCAR WILDE.
- 10.0.—CEDRIC SILARPE (Violoncello).
- ABERDEEN, 8.0.**—Nautical Programme. ROBERT WATSON (Baritone); THE ABERDEEN MALE VOICE CHOIR; THE WIRELESS ORCHESTRA.
- BIRMINGHAM, 8.0.**—Selections from "Mariana." DOROTHY BENNETT, RUTH HILJER, HERBERT THORPE, KENNETH ELLIS, HAROLD CASEY, THE STATION CHORUS and ORCHESTRA.
- BOURNEMOUTH, 8.0.**—Speeches at the CIVIL BANQUET to the Officers and Men of H.M.A.S. *Melbourne*, relayed from Portsmouth.
- 9.0.—Descriptive Fantasia.
- 10.0.—WINIFRED CEUI and WILLIAM FISHER (and a Piano).
- BELFAST, 8.0.**—International Folk Song. JOHN VINE (Tenor), THE STATION ORCHESTRA.
- 10.5.—THE NORTHERN PLAYERS in "The Jarvey."
- CARDIFF, 8.0.**—The Music of Dame Ethel Smyth, including "The Boatwain's Maid."
- GLASGOW, 8.0.**—Public Orchestral Concert relayed from St. Andrew's Hall. ALBERT SIMMONS (Solo Violin), THE STATION AUGMENTED SYMPHONY ORCHESTRA. Relayed to Daventry.
- MANCHESTER, 8.0.**—Pianoforte and Song. HELEN HENSCHER in Songs to Her Own Accompaniment, EDWARD ISAACS (Solo Pianoforte).
- 10.0.—GEOFFREY DAVIS in a Song Recital.

FRIDAY, April 30th.

- LONDON, 7.0.**—"Daily Graphic" Concert.

SATURDAY, May 1st.

- LONDON, 8.0.**—"May Day," a Musical Farce in One Act.
- 9.0.—Special Concert by ARTHUR SALISBURY and his NEW VIKING'S ORCHESTRA.
- ABERDEEN, 8.0.**—Scottish Programme. MARY ONE (Mezzo-Soprano), HELEN WHITELAW (Contralto), JAMES BUYERS (Violin), and the STATION ORCHESTRA.
- 10.0.—Vocal Recital by MARY ONE and HELEN WHITELAW.
- BIRMINGHAM, 8.0.**—"Listening Time."
- 9.0.—May Day Music: THE STATION ORCHESTRA.
- 10.0.—"Behind the Curtain."
- BOURNEMOUTH, 8.0.**—May Day Merriment. THE "BUBBLES" CONCERT PARTY, THE WIRELESS ORCHESTRA.
- BELFAST, 8.0.**—"Polyglot"—A Musical Competition.
- 10.0.—J. O'CONNOR MORRIS (Pianoforte), ARTHUR THOMPSON (Baritone).
- CARDIFF, 7.25.**—Music and Merrymaking. GEOFFREY DAVIS (Tenor).
- 8.30.—THE MERRYMAKERS CONCERT PARTY.
- EDINBURGH, 8.0.**—Celebration of the Second Birthday of "2EH." Speeches by the Rt. Hon. The Lord Provost of Edinburgh Sir W. L. SLEIGH, Lady SLEIGH, Bailie J. D. PHILLIPS SMITH, D.L., and Capt. P. P. ECKERSLEY, T. C. STERNDALE BENNETT and STOCKMAN and BECK (Entertainers), and the STATION STAFF.
- GLASGOW, 8.0.**—"Listening Time."
- MANCHESTER, 8.0.**—May-Day Merriment. "STATSLESS STEPHEN" (Entertainer), THE STATION ORCHESTRA.
- 10.0.—"Oscillation," a Farce.
- NEWCASTLE, 8.0.**—"Listening Time."
- 9.0.—A May Day Interlude: THE STATION ORCHESTRA.

2LO
365 M.

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LONDON PROGRAMMES.

Week Beginning
April 25th.

SUNDAY, April 25th.

TCHAIKOVSKY ANNIVERSARY.
THE WIRELESS SYMPHONY

Conducted by
Sir Hamilton Harty.

THE ORCHESTRA

3.30. *Concerto in B minor and Ju*

3.4. *Poly and Wals for String*

4.0. *Concerto in G minor, from "Max*

epus

And Variations from Suite in

CLIDE TWELVETREES and

THE ORCHESTRA

Variations on a Russian Theme for

Violoncello and Orchestra.

4.45. **THE ORCHESTRA**

Symphonic Fantasia, "Francesca

da Rimini."

Alan Aynesworth

will give a

Dramatic Recital

ONE WITH A HAN SOMER

MAN.

T. R. P. Carl

5.12 approx. **THE ORCHESTRA**

from the Suite

Heavenly Bodies.

General Sir IAN HAMILTON,

G.C.B., G.C.M.G.

the Lord

THE ORCHESTRA

Marche Requiem.

7.42. *Close down*

8.0. **INDUSTRIAL SUNDAY.**

Special Service.

Live from

THE MINSTER

And from

the Grand, the

ARCHBISHOP OF YORK

Week's Good Cause

The Industrial Orthopaedic

Society's Hospital, Man.

Hon. J. B. CLYNES, M.P.

9.0. **WEATHER FORECAST AND GENERAL**

Local News

10.15. **ALBERT SANDLER**

The Grand Hotel, Eastbourne.

Relayed from the

Grand Hotel, Eastbourne

THE ORCHESTRA

Frederic Proctor's "Nero"

"Sanctuary of the Heart"

FRANKLYN BELSEN

An Old Sacred Lament

FRANKLYN BELSEN

ALBERT SANDLER

in E Flat

FRANKLYN BELSEN

Now Sleep the Drave" Lull

MONDAY, April 26th.

1.0-2.0. *Time Signal from Greenwich*

Organ Recital relayed from St

Michael's Cornhill. Organist

Harold E. Dicks, M.A., D.M.

2.15. *Speeches by Lord DERBY,*

Sir ALISTEN CHAMBERLAIN

and The FREYER AM

BASSADA B at a P.M. Lun

cheon given by the UNITED

ASSOCIATIONS OF GREAT

BRITAIN AND FRANCE

Relayed from the Edward VII

Roopas, Hotel Victoria

3.1. *Transmission to Schools. M*

E. Kay Robinson, "Reptiles

and Their Allies: What is a

Reptile

4.0. *Time Signal from Greenwich*

"La Rose" and the Air on

Le Mde de Wagon

THE ORCHESTRA

ITALIAN ORCHESTRA

JOAN REVEL from the New

Princes Restaurant

5.1. *THE CHILDREN*

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STUART WILSON
(With THE ORCHESTRA)
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(With THE ORCHESTRA)
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**Week Beginning
April 25th**

DANCE MUSIC.
110. **JACK PAYNE'S**
HOTEL & IL DANCE BANJ
from the Band Crea
20. 4 less down

1.0.—Time Signal from G. renewed
3.0. **Special English Folk Dancing**
Arranged in conjunction with the
ENGLISH FOLK DANCE
SOCIETY
Introduced by
W. L. CLAR KENNEDY
STEVE WILLSON (Tenn.)
W. KIMBER (Oncourt)
Dances played by a
FOLK DANCE ORCHESTRA
Conducted by W. L. CLAR KENNEDY

4.15. - FOR THE CHILDREN
The Merry Month of May
a Play Made by the Wireless
Club and the Radio Quartet
PAT 8.00.10.14
RIVOLI THEATRE
HESTIA
Relieved from
The Revue, Whitechapel
With interludes from the Studio
DORIS TOMKINS (Soprano)
OWEN BRYSGWYN (Baritone)

8 15 The Walthamstow Band
 10 15 The Walthamstow Band
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74 Buch's "48,"
Interpreted by
CLAUDE BIGGS
No. 13 (F Sharp Major)
No. 14 (F Sharp Major)
740—Mr. PERCY L. WESTON
The "MAY DAY,"
The Little Gipsy
A Musical Farce in One Act
The Libretto by
DAVID GARRICK
The Music by ARNE
The whole revised and adapted by
JULIAN HURRAH
In conjunction with
PERCY L. GRAVES
THE WIFE OF THE

THE WIRELESS CHORDS
Conducted by
DAN GODFREY
Presented by
R E D FILES

Will Farrow T McCLAYSON
Clarin. JULIAN HERBAGE
Saxophone GWEN KNIGHT
Trombone MILLIEFER WATSON
Percussion HENRY OSWALD
Baritone HOWARD BUSH

(Continued on the next page.)

3.15.—Transmission to Schools Mr.
I. G. Stuhart and Mrs.
Mary Sanerale. "Shake
Down"
4.0 "Signal from Greenwich."
More Lullabyes by Mrs. J.
Buell; by Rupert, "Soft-Land"
4.15 "Lullaby" by Mrs. J. B. M.
M. S. H.
6.15. FORTHE & MILDER'S Song
by Molly Ash. (Hep)
Mrs. Myerson's Folk Song
"Zoo Brans." (Hep)
L. O. M. of the Dime Club

THE LONDON RADIO DANCE
BAND
Directed by SIDNEY FIRMAN
Market Prizes for Farm
7.0. THE Royal FINEST HO. BEN
WEATHER FORECAST AND ST
CENTAL NEW
Automobile Association
To Those Who Drive
MR. STENON COOKE

Bach's "48,"
Interpreted by
CLAUD RIGGS
No. 9 E Major
No. 10 B Minor,
7-40 Mr H. V. RIDER, Esq., Grand
v. Ananias The Season's Proce-
dure, S.B. from Birmingham.
P.O. THE J. H. SOUTHERN (ELESTER)
(O.F.E.)
Lancaster - Sober Song
Soprano Beethoven
Alto - Göttergymnase
Tenor - Dances (Henry VIII.)
Bass - Dances

RONALD GOLDBLEY
Sings at the Piano.
HE OCTET
Ladies' voices - 1st Eng.
"The Goodbye"
EVANGELINE FLORENCE
(Soprano).
1st Amer. ("Il Re Pastore")
Maestro
(With Violin Obligato.)
"Fuga per Minuetto"
Trio - new & of the
Alma Valse
new song by Mrs.
Schubert
for Miss Evangeline
Florence by the Composer]
THE OCTET

Overture, *orch.* *Wohls arr. Strakos*
RONALD GOURLAY
 Songs and Improvisations.
THE OCTET
Viola Lento, "Spunk" *North II*
P. m. 3. P. m. 4 *H. m. 4*
 70 The London Radio Dance Band.
 Directed by **RIDSEY FIRMAN**.

Speeches at
THE PILGRIMS' DINNER
to the
EARL OF READING
on his retirement from the Office
of Viceroy of India.
The Toast of Lord Reading's
Health will be proposed by
LORD DUFFERIN
Secretary of State for India
LORD READING will reply
from the Hotel Victoria

19-16. N. and PORTOFF AND 2nd
GREEN NEWS BULLETIN
M. L. G. ALVIN AND Z
Annals
High on each Actor

10 45 THE LONDON RADIO
DANCE BAND
Capt. Mues
11 15 - 4 low down

THURSDAY, April 29th.
1.5 2.0 Time from Greenfield

6.30 Mr PERCY SCHOLDS, the
H.R. Moore Centre
6.45.
by Mr JUD FLEWHER
"The Duty of the Man
agement"
7.0.—TUNE REMIX FROM Ed. Day
We then Play our
GENERAL NEWS BULLETIN

"DAILY GRAPHIC"
1500 MYSTERY CONCERT
...
... by the Daily ...
... the Infant ...
I wish H R H TRINCESS
MAY in the President ...
J E GORESBERRY the
Chicago

First 100 added Points in (1950)
Prizes, divided as follows:
1st Prize £200
2nd " £100
3rd " £50
10 Prizes of £5 each
100 " " " £1

who he awarded to listeners
who succeed in identifying the
"greatest number" of Artists,
Songs and Novel Problems that
are being set for this special
program. All listeners will
have an opportunity of winning
some of these prizes, as the pro-
grammer is to be abundantly
gratified that from all parts of the

The "Secret" made up of both
 stars and mystery
 bers, and the public will be
 sure to eagerly appreciate
 tion of this evening's special
 entertainment by sending a con-
 tribution to the *Daily Graphic*,
 of the "Infants' Hospital," and
 of the same time contribute
 one of the £500 offered
 of solutions sent in with at least
 1 for the Hospital
 Among the Artists helping are
 Miss GLADYS COOPER, Mr.
 FRANK DU MAURIER,
 FRANK ANLEY, Mr.
 F. CROSMITH, Mr.
 ALFRED KEYS, Mr.
 HENRY RADFORD, Mr.
 DAVIES, Mr. MAX

Also certain other Artists equal
and known whose identity
being with the
Father H & W KNOX
Professor DANIEL JONES
University College, London
London & Chesham

Also DE MOOT and the PICADILLY ORCHESTRA
 perform songs by the KNEELER
 BATH MILITARY BAND
 conducted by Lieut. H. E. ADAMS
 KNEELER BAND
 KNEELER BAND
 and the PICADILLY
 ORCHESTRA

Included in the programme is
"Fatal Thirteen."
 A Radio Mystery Play
 By *Alfred Ludd*
 In which HENRY DUNBAR
 MICHAEL HOGAN RALPH
 HERMAN and RUTH S.
 EVANS form the cast

- 75 Bach's "48."
 Interpreted
 by LIND BIRDS
 No. 11 (F Major)
 No. 12 (F Minor)
 7:40 Mile. BEATRICE DE HOI
 Title "La Mode de Paris"
 8:40 "LADY WINDERMERE'S
 FAN"
 A Play about a Good Woman
 by OSCAR WILDE
 Presented by R. E. JEFFREY
 The persons of the play are these:
 Lord Windermere

Lord Darlington
Lord Augustus
Geor Gracuz
Daphy ...
Lady Windermere
Parker
Mrs. Evonne
Lady Jeilough
Lady P...
MARJORIE CLARK JERYORSE

0.30
GENERAL NEWS HIGHLIGHT
Gedric Sharpe

Popular Violoncello Recital
DANCE MUSIC.
THE SAVOY ORPHEANS
THE SAVOY TANGA BAND
 from the Savoy Hotel
 Close down

FRIDAY, April 30th.

10.20. Three Signal from Greenwich. Lunch time Music from the Hotel Metropole.
3.20 (approx) Joe Mann. E. S. G. & Co. French
Lunch Time French
3.45. Support by the Peninsula Club Sport Society
4.46. EDITH JAMES Songs at the Grand HARVEY BRAHAM Baritone
5.5. FOR THE CHILDREN Dance Music by our London Radio Dance Band. Round about the Milky Way^{2d} as recorded by the Wicked Uncle FRANK WESTFIELD'S
The Best of All
... ..
... ..
Musical Selections.

517
479 M.

BIRMINGHAM PROGRAMMES.

Week Beginning
April 27th.

SUNDAY, April 25th.

7.10-7.15 AMERICA.

This programme consists of items by American Composers, and also impressions of America by other Composers.

THE STATION ORCHESTRA
Conductor, JOSEPH LEWIS
Solo: Red Indian Dances

WINTER: 14-18 R

The Sea
A Song
The Little Tree
Mighty Like a Rose

GORDON BRYAN
(Solo Pianoforte)
and **ORCHESTRA**

Suite Fantastique, Op. 7 (for Piano)

WINIFRED FISHER
Four American Indian Songs

"From the Land of the Sky
Blue Water": "The White
Town is Stealing": "Far Off
I Hear a Lover's Flute"

Slow Motion: "The New World"

GORDON BRYAN
Polonaise American: John
Tango American: "The Carpenter
At Sea" ("Poems of the Sea")

"Bell Street, Chintown": "New
York Days and Nights"

"The Rain," Op. 12, No. 1
"Spoon River" (No. 1 of
American Folk Music Series)

THE ORCHESTRA
Second Suite (Russian), Op. 48

8.0.—SERVICE from YORK MIN
STER, S.B. from London.

8.45 The Week's Good Cause. S.B.
from London.

9.0.—WEATHER FORECAST AND NEWS
Local News.

9.15.—ALBERT SANDLER and
THE GRAND HOTEL
ORCHESTRA
S.B. from London

10.0.—Close down

MONDAY, April 26th.

2.45 The Station Wind Quintet
4.45 Afternoon Topical: A W
Sanders in collaboration with
Sidney Rogers, FRHS.

5.15.—FOR THE CHILDREN
6.0. LOZELLE PICTURE HOUSE
ORCHESTRA

Conductor, PAUL RIMMER
Fox-trot, "Valencia" (Piano)
Selections from "The Little Boat"

Overture, "Le Fidèle" (Piano)
March, "Vacant Nelson" (Piano)

6.40.—Wireless League Talk, S.B.
from London.

7.0.—WEATHER FORECAST AND NEWS
Mr. DESMOND MACFARLHY,
Literary Criticism, S.B. from
London.

BACH (interpreted by CLAYD)
JIGGS, S.B. from London

Mr. HAROLD GOOTWIN
A True Round & Motor Car
Works—(2) The Stamping
Shop

Lecture Song Recital
JOSEPH YATES (Baritone)

Lyrical Songs by Sir Hubert Parry
Love is a Babel: "Under the
Greenwood Tree": "What
My Heart Feels"

Popular Arias by Handel
Revenge, Timotheus Crisis
"Alexander's Feast"

Drop Not, Young Lover
Love That a True Will Live
Ever ("Hercules")

1. Act and Galatea
2. Act and Galatea

THE H.R.C. SINGING SERIES
OF CHAMBER CONCERTS
(1st Concert), S.B. from
London

WEATHER FORECAST AND NEWS
Fiction Series, S.B. from
London

VARIED ITEMS
THE CAVALIERS
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9.15 (approx.) REQUEST PROGRAMME

Prof. D. F. TOLLEY, Mrs. D.
Music and the Ordinary List
Teller, S.B. from London

Local News

Further Request Items

NETTNER'S BAND
and ORCHESTRA
S.B. from London

12.0.—Close down

WEDNESDAY, April 28th.

3.45 The Station Pianoforte Quintet
at Leader, Frank Cantel

4.45 Afternoon Topical: Florence M
Austin, How and Why

5.15 CHILDREN
JOSEPH ORCHESTRA

PAUL RIMMER
Marche M. de France

One-step: A la Rosa (Dance)
Fantasia: Pig in Denmark

Descriptive Poem: The
50. Programme S.B. from London

7.40 Mr. R. V. RYDER, Secretary,
Warwick County C.P., E. and
W. Andrews: The Sound of
Music

VOCAL PIANOFORTE,
EDWARD ISAACS
(Solo Pianoforte)

French Suite, No. 6 in E Major
Back

HELEN HENSCHL
(Accompanied by Herself)

The Clones of Heaven
Five Eyes

In Dreams
Did You Ever Love Me

ALEXANDER McFARLHY
(Tenor)

My Sweet Sweetheart
O Mother's Love

EDWARD ISAACS
(Tenor)

Traveller's Song
Schubert's Song, The

Hunting Song (Caprice)
Nocturne (Nunnet)

Caprice on a Country
Dance by Gentry

HELEN HENSCHL
(18th Century)

The Two Sisters
The Oak and the Ash

The Wagon Song
Gipsies

ALEXANDER McFARLHY
(Tenor)

Oh, Open the Door
The Laird of Cockpen

Border Ballad
SPEECHES

Mr. L. G. MAINLAND
Animals of Today

Fighters and Fish Armour
S.B. from London

Local News

Chamber Music.

PIANOFORTE TRIO
HARRY FREEMAN (Violin)
THOMAS FREEMAN

Violoncello
NIGEL DALLAWAY

Pianoforte
Trio in B Flat, Op. 63, No. 2 S.B.

HARRY FREEMAN and
NIGEL DALLAWAY

Sonata in B Flat (for Violin and
Pianoforte), Op. 66 S.B.

THURSDAY, April 29th.

3.45 The Station Pianoforte Quintet
at Leader, Frank Cantel

4.45 Afternoon Topical: Helen M
Austin, "Disadvantages of the
Good Old Days" Mary

FOR THE CHILDREN
Programme S.B. from London

WEATHER FORECAST AND NEWS
Mr. STEPHEN COOKE, S.B.

BACH (interpreted by CLAYD)
HIGGS, S.B. from London

Mr. CYRIL HARDING (of the
Flowers of the Meadow Way

Selects from the Opera
"MARITANA"

W. H. W. W. W.

Maritana

DOROTHY BENNETT
Lozelle Hillier

Don't Forget to Remember
The King of Spain

HAROLD CASEY
THE STATION CHORUS

and ORCHESTRA
Conducted by
TOMMY LEWIS

9.30 WEATHER FORECAST AND NEWS
Topical Talk, S.B. from London

10.0 Further Selections from
"Maritana"

10.40 DANCE MUSIC
THE SAVOY BAND

S.B. from London

12.0 Close down

FRIDAY, April 30th.

3.45 Prince's Cafe Orchestra

4.45 Anita Vaughan (Contralto)

4.45 Janet Joye (Recitals), E. and
W. at 10.00

5.15.—FOR THE CHILDREN
GEOFFREY DAVIS (Tenor)

Songs of the Hebrides
Kennedy, Fraser and Kennedy

6.0.—Close down

6.15.—Close down

6.15.—Close down

6.15.—Close down

6.15.—Close down

6.15.—Close down

**Week Beginning
April 25th**

6.4 Musical Interpretation

3 Programme S B from London

10 Trip to the Product Glacier,
 by Mr G. B. WILLS
 5. Speeches
 at 1.30
 CIVIC BANQUET
 given to the Officers and Men of
 H M A S MFLBOURNE
 Relayed from the
 Town Hall at 8.15 and 9.
 8. Descriptive Fantasies.
 THE WICKED AND THE BRA
 by W. A. FEATHERSTONE
 "A Shepherd's Life in the Alps"
 "A Voyage in a Troupship"
 9.30. WEATHER FORECAST AND NEWS
 by Mr J. S. R. from London.
 Local News
 10.0. A Light Mail Hour
 WINIFRED CECIL,
 WILLIAM FISHER.
 and a Piano
 Comedy Duet, "In Our Bangla-
 low"
 WILLIAM FISHER "Son"
 Mood "A Treasure"
 Comedy Duet "If You On"
 Kew "A Merry"
 WINIFRED CECIL, "A Merry"
 Comedy Duet, "A Merry"
 WILLIAM FISHER, Song, "A Merry"
 Memory "A Merry"
 Comedy Duet, "A Merry"
 S. Taylor
 10.45 DANCE MUSIC.
 THE SAVOY BANDS
 S.B. from London
 12.0—Close doors.

FRIDAY, April 30th.

11.30-12.0.—Organ Recital, relayed from the Royal Arcade, Bournemouth. Organist: Arthur Merton A.R.C.O.

3.45.—English Literature: "Reminiscences" by Mr. Lee N. Jolla, R.A.

4.—Organ recital from the Abbey Church, Musical Director: C. R. Bunn.

SATURDAY, May 1st.

5.1 Musical Interlude
6.15 FOR THE CHILDREN
6.30 Musical Interlude
6.30 11.0 Programme S.B.
London

SATURDAY, May 1st.

3.45 Gardening Talk by Mr. George
Dance F.R.H.S.
4.0 Dance Music.
THE ROYAL BATH HOTEL
DANCE BAND
Misses Directors
ALAN WAIN, Pianist
Relayed from the Kings Hall
Room.

5.1 FOR THE CHILDREN
6. Musical Interlude
6.15—Programme S.B. from London
7.40. Sir DANIEL MORRIS
K.M.S. (President, Royal
Colonial Institute)
Pearls Their Nature and
Origin.

(Continued on the next page.)

**Week Beginning
April 25th.**

It may be said that the concert will consist of a Symphony Concert relayed from the Winter Gardens, Bournemouth, where more good music will be heard including Schumann's Symphony No. 1 in B-flat Major which I am sure you will all enjoy. The programme also includes a selection of songs, a play, a short story, and a play.

Week Beginning
April 25th

11.5-12.0.—George East and his Quartet, relayed from Poplar.
12.15.—
3.0.—Gramophone Rental of Les
mental and Dance Music.
4.0. Mr. A. L. Strachan L. C.
Durham and his Report on
Lancashire
4.15.—The Royal Hotel Tenor Musical
Director, Albert Froese
5.1. FOR THE CHILDREN
6.0.—THE MIMOUNOMES
6.20-12.0.—"Programme S.B. from Loo
Loo

11.5-12.0.—George East and his Quartet, relayed from Poplar.
12.15.—
3.0.—Gramophone Rental of Les
mental and Dance Music.
4.0. Mr. A. L. Strachan L. C.
Durham and his Report on
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6.0.—THE MIMOUNOMES
6.20-12.0.—"Programme S.B. from Loo
Loo

4 10. Mr. A. L. Strachan, L. C.
Dorham and his Report on
C. 1904

4 15.—The Royal Hotel Terni: Musical Director, Albert Fodrouh

5 1. F. R. IN CHILDREN

6 0.—THE MIM HOUNOMES

6 20-12 0.—"programme S.B. from Luc
Mus

60.—THE MIMOUNOMES
6.30-12.0.—Programme S.D., from Lus
dus

PLYMOUTH NEWS.

In three acts, *Kindness Menouneth*, by A. Dwyer of St. Patrick's Ave., which has been adapted for broadcasting by Music Corp. of Am., Inc. The play will include Miss Gwen Verhoeven, Mr. Eric Morden, Mr. Fred Cavendish, Miss Ethel Howell and Mr. Michael D. Phoenix.

Eric Morden, Mr. Fred Cavenish,
Miss Ethel Hewitt and Mr. Michael
D. Clancy.

Eric Moeden, Mr. Fred Cavendish,
Miss Ethel Hewitt and Mr. M. Cline
O'Flaherty

**Week Beginning
April 25th.**

10 15.—WEATHER FORECAST AND
NEWS
Mr. L. MAINLAND: 'Zoo
As a f. f. Day: Fair
Fighters and Fish Armour
A from London
Local News.

0.45. **DANCE MUSIC.**
THE LONDON RADIO
ORCHESTRA
Directed by
KENNETH FRANK
from *London*

THURSDAY, April 29th.

WEDNESDAY, Apr. 28th.

45. Tea-Time Music.
J MEADOWS
(Auto-Piano Rental)
PHYLLIS WESTBY (Solo)
J. 15 FOR THE CHILDREN
47 Programme S.H. from London
67 Market Traps for S.H. from London
WATKINS HORTON AND NEW.
Antiquarian Association Talks to

LADY DISPATCH BETTER
HOUSING and
HOUSEKEEPING
EXHIBITION
at the City Hall
LADYS SIMCOE
Entertainer and Chorus
In 1930-31
THE ORCHESTRA
March "A Bunch of Roses" Chorus
Overture "Swiss from the
Swiss" Chorus
LADYS SIMCOE
"When our Daddy Go To"
Chorus
"Please Come Down and Smooch
the Baby" Weston and L.
Tilly "...." Drummond
THE ORCHESTRA
March "Dreams on the Ocean"
Chorus
March "A Summer Storm"
Chorus
LADYS SIMCOE
"Bad and Naughty"
McConnell and Galford
"Because I'm Only Small"
Helmors
"Daddy and Baby" S. Leroy
THE ORCHESTRA
Selection, "A Lute on the Ocean"
Brading
P.O. Speech by Rt. Hon. DAVID
LLOYD GEORGE M.P.
from London

Miss Who Drive, by Mr
STENSON COOKE. S.B.
from London

" 9. H.M.H. interpreted by T.A.D.
BROOKS. S.B. from Lon

" 10. Adamson WALKER A
Rancher's Equipment.

80. PIANOFORTE AND SONG,
H L E N H - NSCHEL.
Songs to Her Own
Accompaniment
Come, Let's Be Merry " (Ou
troduction)
The Isles of Heaven

" The Bee Song " .. F.K.
" Morning Hymn " O. Henrich
" The

EDWARD ISAACS
Solo Pianoforte
Monata in D Major, Op. 10, No. 3
Presto
Largo e Mesto, Menuet
and Trio, K. 54
All. viv.
J. H. F. H. SCHUBERT
Old English Folk Songs
"The Song of the Lark"

The Spring of Thyme
“ Blow Away the Morning Dew
The Oak and the Ash)
+ The Wraggle Taggle Gapers.”
FLOWARD ISAMS
N.S. solo. Paul Purnoy
Piano Solo Mary Rose Organist
Folk Song “A Soldier’s Story” Soprano
 “The Olden Days” Tenor & Basses
Valse Brillante in F Major Chapter.

(9) **Pat Ryan's Orchestra,**
Relayed from the
DAILY DISPATCH BATTLE
HOUSED ‘AND’ HOUSES
KIPPING EXHIBITION
at the City Hall.
Russian March Chorus
Valse, Two Memories Waltzes etc.
Chanson Napoleonine D’ Ambrosio
Selection, Melodious Memories Punch

9.30.—WEATHER FORECAST AND NEWS,
Topical Talk S.E. from London
Local News.
(Continued on the next page.)

(Continued on the next page)

404 M.

NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

**Week Beginning
April 25th.**

- 616.—FOR THE CHILDREN
D.D. T. C. STERNDALE BENNETT
In His Own Songs at the Piano
NETTY PAGE (Solo)
LONDON.
D.D. DANCE MUSIC,
MIRY BISH'S EOLIAN
BAND
Revised from the Oxford Editions.
114.—Close down.

SATURDAY, May 1st.

- 11.30 12.30. NORA ALLEN (Soprano)
William J. Starkey (Baritone)
Gramophone Records
- 1.0. Mr A. V. Robinson. 'Juvenile'
Unemployment Section
- 4.15.—Music from Coxon's New Gallery
1.0. 3.0. 5.0.
- 15.00.—FOR THE CHILDREN
of the Wireless
Papers for the Week
from 1.0. 3.0. 5.0.
- WEATHER FOR THE EAST AND NEWS
Mr MALCOLM WHITE S.B.
from London
- 1.0. 3.0. 5.0. Interpreted by CLAUD
WHITE S.B. from London
- 7.41. Prof. G. W. THOM (introduced)
by the President of the Society
and Wireless and Society
Association. The Annual
Swan Meeting. 1.0. 3.0. 5.0.

- 8.0. Fourth Edition of
"LISTENING TIME."
 A Radio Revue.
 Selection of Musical Numbers by
 Various Authors and Composers
 Under the Direction of
 JAMES H. BRYAN
 ALBERT J. BRYAN
 MAUDIE VERA
 ARTHUR J. DENNIN
 ALMA VAN
 ARTHUR BRANDEN
 RUTH RUSSELL
 OLIVE KILGOUR
 NEW RADIO CHORUS
 A May Day Interlude.
 THE STATION ORCHESTRA
 Conductor EDWARD CLARK
 "May Day Suite" At 11.40 Travers
 "A May Morning" 7.30 Noon
 "Around the
 Siegmund's Spring Song"
 Wagner
 "Spring Song" "Mendelssohn
 "Huckle of Spring" "Sinding
 Mr R. H. WILENSKY & B
 from London
 Local News.
 10.0. **DANCE MUSIC.**
 THE FIVE DANCE BAND
 Relayed from the Grand Assembly
 Rooms.

110. THE SAVOY BANES.
S.H. from *Los* " "
 3. *Up* & *Down*.

NEWCASTLE NEWS.

Musical Comedy.

THE Newcastle Station will revise

Mr. Leslie Stuart, and is a tale of an island in the South Seas. The music is very beautiful and most listeners will remember numbers such as "Tell Me Pretty Maiden," "A Monetary Man," and the "Florodora" Waltz. Several vocal duets will also be enjoyed and

A Play

At 8.30 p.m., musical comedy will be presented by the company. The musical comedy stems from the war productions.

Gertrude Johnson.

The programme on Tuesday will include a revival at 10.30 p.m. by Miss Catherine Johnson and will be sung by Misses 500 and 500.

born in Hawksburn, Melbourne, Australia, the name only as Melba, and made her first appearance at the age of six at the Melbourne Town Hall, singing to an audience of 3,000. Melba learned her song when she was seventeen, and supervised her training for three years at the Conservatorium. Signor Cecchi, who was a guest of Melba at one of her seasons in Melbourne, then she toured Australia and New Zealand.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newnes agent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C. 2.

2DE
315 M

SUNDAY, April 26th.

- 3.30-6.40 } Programmes S.B. from
8.0-10.50 } London.
- MONDAY, April 26th.**
- 4.0. Restaurant Music from Dray-
fen's, under the Direction of
John Reel
- 5.0. -Mr Owen Rhye Howell, Pb D.
(Country in the House)
- 5.15. -FOR THE CHILDREN.
- 5.50. The Post Bag
- 6.0 Musical Interlude
- 6.30. Programmes S.B. from London.
- 7.40 Mr STEWART (AIR
MICHAEL Art and the
etc.
- 8.0 Programmes S.B. from Glasgow
- 8.30-11.0. -Programmes S.B. from
London.

TUESDAY, April 27th

- 11.30-12.30. Section of New Gramophone Records
3.30. La Scala Orchestra: F. Noul-
ledge Bell, Musical Director
4.30. MARIE V. HORSWELL
Soprano
5.0.—Mr John Kerr: 'Homeworks'
The Mounting and Framing
of Pictures.
5.15.—FOR THE CHILDREN
5.50. The Post Bag
6.0. Musical Interlude
6.30. Programme S.B. from London
8.0.—Programme S.B. from Aberdeen
9.0-12.0. Programme S.B. from
London.

WEDNESDAY, April 28th.

- 5.0.—Mr Robert L. Markin, M.A.,
H.Let., The Story of the Old
South.

DUNDEE PROGRAMMES.

- 5.13.—FOR THE CHILREN
5.50.—The Post Bag.
6.0. Musical Interlude
6.30. *Soprano S.B. from London*
7.40. Dr. Wm. LASLIP
SON, M.A. & SONS
Ropani, Exeter. Just open
S.B. from Aberdeen
8.0. THE DUNDEE SELECT
CHOIR.
Conductor,
HENRY S. MARSHALL
Part Songs
"Old May Day" ... *Benedict*
"A Slumber Song" ... "
Wake to the Hallelujah" *Smart*
JOHN McCRAW
Baritone
"The Bell Song"
"Vincent Wallis"
NETTIE M. FIFE (Soprano)
"The Swallows" ... *F.B. Cowen*
THE CHOIR
Part Songs
"Glad Lads" ... *Schumann*
"The Wraith" ... *Benedict*
8.30. THE DUNDEE RADII
PLAYERS
Excerpts from
"JULIUS CESAR"
Shakespeare
9.0. THE CHOIR
Part Song, "Little Jack Horney"
J. B. PROLMEY (Tenor)
ANN COLPAR (Contralto)
"My Dear Soul" ... *Sanderson*
BALLET FOR FIVE VOICES
Now in the Mouth of Maying
Worke

THE CHOIR

Part Songs

- "Mary" Richardson
Vagabonds "..... Eaton Posing
O 30.—Programme S H from London.
10.45, YVETTE
(The Quaint Comedienne)
Yvette Goes Hunting "
Written Arthur
11.0. DRAKE RUMMER
Pianist Composer,
in a Short Recital.
"..... Wessorgsky
"..... Beethoven
" Irish Rhapsody " Alex Rimsky
Andante " MacDowell
Dance " Tchaikovsky
By a Little Child } Drake
Grave " Rummer
" Chinese Rhapsody " }
11.30 YVETTE
Will Sing a Few Songs, including
" Great Great Grandma "
"..... Debussy
"..... Chopin
Kiss " Fauré
I Will Tell You " A Strauss
Goodnight Fairies " Schubert
11.45.—Close down

THURSDAY, April 29th.

- 11 30 12 30. Retal of New Gramo-
phone Records
4 0. Retal of New Gramo-
phone Records, under the Direction of
John Red
5.0.—"Books to Read," by Ann
Biggs
6.15.—FOR THE CHILDREN
6.30.—The Big
6.0.—Mystery in
6.15.—The Big
6.30.—Programme of the London

**Week Beginning
April 25th.**

- 8.0.—Programme S.B. from Aberdeen.**
9.30.—Programme S.B. from London.
10.0.—Programme S.B. from Glasgow.
10.30-12.0. DANCE MUSIC.
"THE GEORGIANS."
 Relayed from the Palais de Danse.

FRIDAY, April 26th.
3.30.—La Scala Orchestra - F. Rout-
ledge Hall, Musical Director
4.30. CHRISTIAN B. BLACK
 (Central)

5.15.—FOR THE CHILDREN

6.30 The Post Bag
6. Musical Interlude
6.30-11 p.m.—Programme S.B. from
London.

SATURDAY, May 1st.

Dance Music.

- THE ROYAL HOTEL DANCE
ORCHESTRA
- 3.45. Mene Mene. J. P.
French Talk. J. P.
- 4.0. Restaurant Music from Dras-
ten, under the Direction of
John Reid
- 5.0. Mr. Whoom Gow. "More
Amusing Hoaxes."
- 5.15.—FOR THE CHILDREN.
- 5.50. The Postage
- 6.0. Musical Interlude
- 6.15. Dances Sports Talk
- 6.30. Programme S.B. from London.
Mr. E. WOOD HAWKES,
Vice-President of the Scottish
Inateur Boxing Association, on
Boxing." S.B. from Edin-
burgh
- 8.0.—Programme S.B. from Edin-
burgh
- 9.30-12.0.—Programme S.B. from
London

55C
422 M.

GLASGOW PROGRAMMES.

Week Beginning
April 25th.

SUNDAY, April 25th.

TCHAIKOVSKY

(Born 25th April, 1840)

- 3.30. THE STATION SYMPHONY
Conducted by
HERBERT A. CARRUTHERS
Fantasy, "Francesca da Rimini"
LAFFETTE (Solo Piano) and ORCHESTRA
Concerto for Piano and Orchestra, No. 2, in G Major (Op. 44).

- 4.15. THE ORCHESTRA
Suite, "The Sleeping Beauty"
Variations in G from Suite No. 3.

- 5.5. "Clair de Lune" Parodies
Op. 3, No. 3 (Tchaikovsky)

- 20.5.30. THE ORCHESTRA
Overture, "1812"

- 8.0. SERVICE from YORK MIN
STER, S.B. from London

- 8.55. The Week's Good Cause: "The Industrial Orthopaedic Society's Hospital, Manor House"
Appeared by Right Hon. J. C. M. S.B.

- 9.0. WEATHER FORECAST AND NEWS
Local News

- 9.15. RTSA. THE GRAND HOTEL, ASL
BOURNE, ORCHESTRA
S.B. from London

- 10.50. Close down

MONDAY, April 26th.

An Hour of Melody.

- 9.0. THE WIRELESS QUARTET
Overture, "Figaro" (Mozart)
Selection, "Albert le Grand"

- MARIAN E. ANGUS (Soprano)
"Will to Rose" (J. Noel)
Irish Folk Song (Foster)
"The Last Home of Summer" (T. Moore)

- THE QUARTET
Suite, "Capriccio Espagnole" (Rimsky Korsakov)
Selection, "Theodore and Le Nocturne and K."

- MARIAN E. ANGUS
"Ca the lonesome the knows"

- "The Lullaby" (A. Quiller)
"Outdoor Yr Rosebuds" (K. Ferne)

- 8.30. Afternoon Topics. Rosemary
Lamond. "Auntie-In Books
and Elsewhere."

- 3.15. FOR THE CHILDREN
Cousin Bertha, "The Little
Princess Who Couldn't Weep."

- 6.5.6.2. Weather Forecast for Far
mors.

- 6.15. Programme S.B. from London.
"40. MR. STEWART CAR
MICHAEL: "Art and the
Crimes." S.B. from Dundee.

- 8.5. The Pianoforte Sonatas of
Bethoven.

- HERBERT A. CARRUTHERS
(Pianoforte)

- 24th Sonata, Op. 101, in A Major.
Allegretto Ma Non Troppo
Vivace Alla Marcia—Adagio
Ma Non Troppo—Allegro
Ritardando.

- 8.30. THE B.B.C. SPRING SERIES
OF CHAMBER CONCERTS
(Int. Concert). S.B. from Lon-
don.

TUESDAY, April 27th.

- 1.15. CONCERT
Chamber, S.B. from London
S.B. from London
NFTS. S.B. from London
ROUND THE PONTIFENT
S.B. from London.
1.11. Close down

TUESDAY, April 27th.

- 3.15. Broadcast to Schools
Mr. T. Cullen Young, C.A.
"When the Fables and Fairy
Tales Began."

- 5.25. "The Week's Good Cause"
M. H. W. to M. H. W. M. H. W.
Compositions

- 5.45. Dance Afternoon
THE PLAZA BAND
Relayed from the Plaza

- Afternoon Topics. Mr. I. R. Rusk, M.A., B.A. (Lancashire).
"The Modern Lady of Letters"

- 5.15. FOR THE CHILDREN
"The Week's Good Cause" (T. Moore)

- 6.15. THE LONDON RADIO
DANCE BAND. Relayed from
London.

- 6.30. Programme S.B. from London
Weather Forecast and News
M. H. W. to M. H. W. M. H. W.

- 7.15. "The Week's Good Cause"
S.B. from London

- 7.40. Mr. A. E. COOMBS "The
Week's Good Cause"

- 8.0. "The Week's Good Cause"
S.B. from London

- 8.30. "The Week's Good Cause"
S.B. from London

- 8.55. "The Week's Good Cause"
S.B. from London

- 9.0. "The Week's Good Cause"
S.B. from London

- 9.15. "The Week's Good Cause"
S.B. from London

- 9.40. "The Week's Good Cause"
S.B. from London

- 10.0. "The Week's Good Cause"
S.B. from London

- 10.15. "The Week's Good Cause"
S.B. from London

- 10.40. "The Week's Good Cause"
S.B. from London

- 11.0. "The Week's Good Cause"
S.B. from London

- 11.15. "The Week's Good Cause"
S.B. from London

- 11.40. "The Week's Good Cause"
S.B. from London

- 12.0. "The Week's Good Cause"
S.B. from London

- 12.15. "The Week's Good Cause"
S.B. from London

- 12.40. "The Week's Good Cause"
S.B. from London

- 1.0. "The Week's Good Cause"
S.B. from London

- 1.15. "The Week's Good Cause"
S.B. from London

- 1.40. "The Week's Good Cause"
S.B. from London

- 2.0. "The Week's Good Cause"
S.B. from London

- 2.15. "The Week's Good Cause"
S.B. from London

- 2.40. "The Week's Good Cause"
S.B. from London

- 3.0. "The Week's Good Cause"
S.B. from London

- 3.15. "The Week's Good Cause"
S.B. from London

- 3.40. "The Week's Good Cause"
S.B. from London

JOHN B. DICKSON

- 1.15. "The Week's Good Cause"
S.B. from London

- 1.40. "The Week's Good Cause"
S.B. from London

- 2.0. "The Week's Good Cause"
S.B. from London

- 2.15. "The Week's Good Cause"
S.B. from London

- 2.40. "The Week's Good Cause"
S.B. from London

- 3.0. "The Week's Good Cause"
S.B. from London

- 3.15. "The Week's Good Cause"
S.B. from London

- 3.40. "The Week's Good Cause"
S.B. from London

- 4.0. "The Week's Good Cause"
S.B. from London

- 4.15. "The Week's Good Cause"
S.B. from London

- 4.40. "The Week's Good Cause"
S.B. from London

- 5.0. "The Week's Good Cause"
S.B. from London

- 5.15. "The Week's Good Cause"
S.B. from London

- 5.40. "The Week's Good Cause"
S.B. from London

- 6.0. "The Week's Good Cause"
S.B. from London

- 6.15. "The Week's Good Cause"
S.B. from London

- 6.40. "The Week's Good Cause"
S.B. from London

- 7.0. "The Week's Good Cause"
S.B. from London

- 7.15. "The Week's Good Cause"
S.B. from London

- 7.40. "The Week's Good Cause"
S.B. from London

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- 8.15. "The Week's Good Cause"
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- 12.15. "The Week's Good Cause"
S.B. from London

- 12.40. "The Week's Good Cause"
S.B. from London

- 1.0. "The Week's Good Cause"
S.B. from London

- 1.15. "The Week's Good Cause"
S.B. from London

- 1.40. "The Week's Good Cause"
S.B. from London

WILL SEYMOUR

- 1.15. "The Week's Good Cause"
S.B. from London

- 1.40. "The Week's Good Cause"
S.B. from London

- 2.0. "The Week's Good Cause"
S.B. from London

- 2.15. "The Week's Good Cause"
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S.B. from London

- 1.15. "The Week's Good Cause"
S.B. from London

- 1.40. "The Week's Good Cause"
S.B. from London

(Continued on the next page.)

Week Beginning
April 25th.

falls between 9 15 p.m. and the end of the night with the 10 days of the month of November's opera, *Wolfsberg*.

**Week Beginning
April 25th.**

10.8 HUGO THOMPSON (Bar)
A Voice By the Cedar Tree";
She Came to the Village
Church"; "Break in the B-gu
Hall Garden"; "Go No
Happy Day"; "O That 'Twer
Possible" Nonpareil
1920 G. GONN HALL S
Nos. 4, 5, 6, and 7 from Fantome
Kreisleriana, Op. 16

1 34 **DANCE MUSIC.**
THE SAVOY BAN 28.
S. B. from London.
120. Close down.

ON Monday, the "Bubbles" Concert Party visit Belfast. On Tuesday afternoon a programme includes a rather unusual recital of songs at 1.0 and a programme of Shakespearean incidental music at 4.15.

The programme of the Wednesday concert will be the performance of the *Blessed Damozel* by the Belfast Station chorus and augmented orchestra. This work is a setting of the poem of Rossetti by Ernest Llewellyn Farrar. Farrar was born in 1845, and (his death in France, in 1914, was a great loss to English music. Amongst his compositions are two rhapsodies for orchestra, a symphonic poem based on Matthew Arnold's *Forebode Mermon*, a *French Elegy* for full orchestra, several pieces for string orchestra, and other works of interest. His *English Pastoral Impressions* received the much-coveted Carnegie Award. While many musicians prefer Debussy's *Blessed Damozel* as pure music, few would deny that Farrar's is an exquisite and wonderfully sympathetic interpretation of Rossetti's vision. The remainder of the programme contains works of Beethoven, Handel and Haydn and a group of songs by Miss Florence Holman.

On Thursday a programme of folk songs from various parts of the world—Italy, Russia, Germany, Hungary, Norway and, of course, England and Ireland, has been arranged.

A little on the same lines is the new competition programme. It is held in this series of four consecutive evenings. It is not in English, but in the language of the country of its origin. An announcer has been found to speak in some fifteen different tongues. The Studio will, on this occasion, give a very fair imitation of the Tower of Babel. Prizes will be offered to the two listeners who can name most correctly the country whence each number in the programme originated. Entries should be sent to the R.R.T. Studio, 24, Lincolndale Street, Belfast. The competition closes after the first post on Tuesday, May 4th.

On the same evening, there will be a short piano and song recital by MRS. G. O'Connor Morris and Hugh Thompson. The former will play Schumann's *Kreisleriana* and the latter will be heard in songs of Somerset.

Among the new talks for the early summer period, Belfast has an interesting series of talks in French and Spanish alternately on Wednesday, at 7.40. Those in French will take the form of readings from French literature and the Spanish talks will deal with the history and culture of Spain.

London Hit - Bless One Lady, O
My Son And what a beautiful
Oh, Dances His Holy Spirit
Oh, Ireland }
Dearest Thru } Waltz With
Sw., O Soul }

Music for Shakespeare's Plays.
S.A.T.C.N. 10 H.S. 193

Overture, "Richard III.
Prelude to Act II,
Henry VIII." ("The
Death of Buckingham")
Prelude to Act I,
Henry VI.
Incidental Music to "The
Merchant of Venice"
Prelude, No. 1, "The Merchant of Venice"
Prelude, No. 2, "The Merchant of Venice"

"The Dance from "The Merchant of Venice"
Songs from Shakespeare's Time
FOR THE CHILDREN
"The Scottish Aunt" makes
her appearance; Harp Solo
by Aunt Pauline; "Flowers"
G.L.E.

**THE LONDON RADIO
DANCE BAND**
Relayed from London
6.10—Programme S.B. from London.
WATERBURY BOSTONIAN &
M. STEPHAN: "L'Etat de
Narcot," S.B. from London
—BACH interpreted by CLAUDE
BIGGS, S.B. from London.
40.—Topical Talk, S.B. from
London.
—Programme S.B. from London
9.30.—WEATHER FORECAST AND NEWS
Prof. D. E. TOVEY, M.A. Doc
"Music and the Ordinary
Listener." S.B. from London
Live News
10.0.—VARIETY S.B. from London.
10.30. **DANCE MUSIC.**
KETTNER'S BAND
and DEMONS
S.B. from London
12.0.—Close down.

60.—Afternoon Topics.
 4.15. The Belfast Radio Trio
 5.30. FOR THE CHILDREN; A Trip to the East with Uncle Jack Viola Solo by Uncle Arthur
 6.6. Presentation S.B. from London
 7.10. Royal Horticultural Society Jubilee S.B. from London
 7.20. WEATHER FORECAST AND NEWS Sir WILLIAM BRAGO, K.C.E. D.S., F.R.S., "Old Trades and New Knowledge—The Trade of the Sailor," S.B. from London.
 8.5.—BACH, interpreted by CLAUD MONTEUX, S.B. from London.
 9.40. DR. J. LLUBERA, Talk in Spanish. "Música y España."
 9.50. ORCHESTRAL CONCERT BY AUGMENTED ORCHESTRA. Conducted by F. COMPTON-BROWN.
 Overture "Prometheus" Op. 48) Beethoven
 10.12.—"The Blessed Damozel," for Solo Voice, Chorus and Orchestra Ernest Farrar
 Soloist, MILDRED HOLFORD.
 10.30. THE ORCHESTRA.
 Suite de Ballet from "Casse-Pate"

FLORENCE HOLDEN'S
Singer

Over the Land in April
R. Q. Her

"Wot Boy My Love let"
K. On

"Shy One"
Nehemiah Clark

With Clara Fair Plays
Walter Davies

"A May Morning"
E. Denton

9. THE DRUMMA
Symphony in D (N.)
Lager A. G. M. S. J. N. P.

and Trio Allegro, Fina
Allegro and March from the
Operational Orchestra
H. O. S. J. N. P.

10. "The Old Man"
S. H. O. S. J. N. P.

Xmas
Mr. L. C. MAINLAND: "Zoo
Animal of Today's Fish
Fishes and Fish Armour"
& B from London
Local News

THURSDAY, April 29th.

5.0 Noon Topics.
 6.0 1st Belfast Radio Quarter
 7.0 Children's Letters
 8.20 A FOR THE CHILLER N
 J. H. & Sonns and Quarts
 C. H. I
 9.0 Programme R.R. from London
 10.0 Market Prices to Far off
 S.H. from Londn.
 11.0 Wear & Tear STAFF NEWS
 Automobile Association Talk in
 Thorn Wing Drive, by Mr
 STENSON COOKE. & C
 fun & int.
 12.30 BACH Interrupted by CLAU D
 RIGGS. & S. from London
 1.40. Mile BEATRICE DE HOL-
 THOR & S. from London
 2.0. INTERNATIONAL FOLK SONGS
 THE REYNOLD ORCHESTRA
 Selection of Italian Folk Songs

11.30-12.30 Gramophone Records
 4. Afternoon Tapes
 4.5. THE STATION ORCHESTRA
 Selection, "Melodiana" *Leontop*
 Two Syncopated Pieces E. Coates
 Suite, "Rustle Revels" *Coates*
 4.45. **Dance Music**
THE STATION DANCE
(AND)
 Fox Trot, "Kinky Kinky Parade" *Donaldson*
 Fox Trot, "I'm Sitting On the
 Top of the World" *Henders*
 Valse, "Bonstems" *Floride*
 Tango, "Tango Town" *Trevor Noire*
 Fox Trot, "Ma mima's Gone Bye" *T.*
 One-step, "Valerina" *Podile*
 One-step, "Lulu" *A. Chate*
 4.15. (1) *Don's Lot* *Don*
 5. **FOR THE CHILDREN**
 "The Scottish Aunt" *Apper*
 Agn *Don*
 5.11. *Pray you in* *S.B.* *from*
London

40.—Afternoon Topics
41.—The Belfast Radio Theatre
41.5.—FOR THE CHILDREN
Music by the Children's Corner
27.—Songs by the Strington
Hear School Choir
42.—11 o'clock S.B. from London
73.—WEATHER FORECAST AND NEWS
W. MALCOLM BURN, S.B. from
London
73.5.—BACH interpreted by CLAUDE
RICKS, S.B. from London
74.—Capt. A. J. HALJANE
Canadian Gold Rush
84.—**"POLYGLOT."**
A COMPETITION
A Programme will be played on
made from various countries
each number will be announced
in the language of its origin
Listeners are invited to name
the countries whence the music
comes. There will be prizes of
Two Guineas and One Guinea
for the two most correct lists
received before first post on
Tuesday, May 4th.
84.20.—WEATHER FORECAST AND NEWS
M. H. W. LENSKI, S.B. from
London.
Local News

100. **Pinetops and Song.**
 B. C. S. N. G. M. L. R. I. S.
 (P. 100)
 No. 1. **A. and C. S. N. G. M. L. R. I. S.**
 Breeder's. Op. 15.

6FL
301 M.

SHEFFIELD PROGRAMMES.

Week Beginning
April 25th.

SUNDAY, April 25th.
3.30-5.40. Programme S.B. from London

MONDAY, April 26th.
11.30-12.30. Gramophone Records
4.0. Afternoon Topics

4.15. **Tea-Time Music.**
Orchestra relayed from the Grand Hotel

5.15. **FOR THE CHILDREN**
6.5. The Rev. G. J. Jordan D.D., Litt.D. "Take Penance" (1) The Coming of a New World

6.25. Music from London
6.40. Programme S.B. from London
7.0-11.0. Programme S.B. from London

TUESDAY, April 27th.
4.0. The Rev. Dr. Frank Hatchard "The Literature of Russia"

4.15. **Tea-Time Music.**
Orchestra relayed from the Grand Hotel

5.15. **FOR THE CHILDREN**
6.0. Music from London
6.30. Programme S.B. from London
7.40. The Rev. Canon W. Odum "Fourteen Years of Captivity of Mary Queen of Scots in Sheffield, 1570-1584" (2) The Royal Cup (3) Bolton and Chatsworth

8.0-12.0. Programme S.B. from London

WEDNESDAY, April 28th.
11.30-12.30. Gramophone Records
4.0. Mrs. A. E. Wainwright, Woman, Clothes and Economy

4.15. **Tea-Time Music.**
Orchestra relayed from the Grand Hotel

5.15. **FOR THE CHILDREN**
6.5-6.25. Mr. EDWARD V. LANE, M.A., Geography Master, F.R.G.S.

ark Secondary School
Sign and Growth of Industry
Sheffield (3) The Age of Coal
Steam and Steel

6.30. Programme S.B. from London
6.50. Horticulture: Britain
7.0. Programme S.B. from London

7.30. **CONCERT**
Arranged by Miss LILY FOXON

CARIL CAMERON
(Accompanist)

DOROTHEA RODGERS
Soprano
HAROLD WOODHEAD (Tenor)
STANLEY JEPSON (Bass)

"The Hawthorn in the Glade"
"The May Queen"
"W. Sterndale Bennett"

7.35. HELEN GUEST
Solo Pianoforte
Faulstich in B Minor, Op. 28
(Chopin)

7.44. KNA ROBERTS (Contralto)
"Vegetables"
"Wegenned" ("Cradle Song")
"Omdra Ma Fa" ("Rest")

7.53. HAROLD WOODHEAD
"Love in Her Eyes Sits Pity"
"Sweet Little Linnat" ("Hugh")
"Lover" ("Laughing")
"Go Not, Happy Day"

8.0. HELEN GUEST
"Hastown" (Hammesque de)
"Amberley Wild Brooks"
"The Beas Weaving"

8.8. STANLEY JEPSON
"The Minkid"
"Weds in the High"
"Hail"
"Come Into the"
"Green, Maud"
"Love is a Bubble"

8.18. HELEN GUEST
Hungarian Rhapsody No. 12
KNA ROBERTS
"The Calico Dress"

9.0. STANLEY JEPSON
"The Calico Dress"
"The Calico Dress"

9.18. HELEN GUEST
Hungarian Rhapsody No. 12
KNA ROBERTS
"The Calico Dress"

9.25. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

9.35-9.45. Transmission to Schools
M. B. E. Sopwith, B.A.
"The Calico Dress"

8.18. DOROTHEA RODGERS
"The Calico Dress"

8.26. KNA ROBERTS and
STANLEY JEPSON
"The Calico Dress"

8.30. HELEN GUEST
"The Calico Dress"

8.38. KNA ROBERTS
"The Calico Dress"

8.45. HAROLD WOODHEAD
Sérénade ("The Pearl Fishers")
"The Calico Dress"

8.52. DOROTHEA RODGERS
Songs of the British Isles
"The Calico Dress"

8.58. HELEN GUEST
Hungarian Rhapsody No. 12
KNA ROBERTS
"The Calico Dress"

9.0. STANLEY JEPSON
"The Calico Dress"

9.18. HELEN GUEST
Hungarian Rhapsody No. 12
KNA ROBERTS
"The Calico Dress"

9.25. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

9.35-9.45. Transmission to Schools
M. B. E. Sopwith, B.A.
"The Calico Dress"

9.45. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

9.55. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

10.0. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

10.10. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

10.20. HAROLD WOODHEAD
STANLEY JEPSON
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STANLEY JEPSON
"The Calico Dress"

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"The Calico Dress"

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STANLEY JEPSON
"The Calico Dress"

12.10. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

12.20. HAROLD WOODHEAD
STANLEY JEPSON
"The Calico Dress"

4.0. Afternoon Topics

4.15. **Tea-Time Music.**
Orchestra relayed from the Grand Hotel

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. ERIC N. SIMONS
"The Calico Dress"

8.0-12.0. Programme S.B. from London

FRIDAY, April 30th
11.30-12.30. Gramophone Records
4.0. Afternoon Topics

4.15. **Tea-Time Music.**
Orchestra relayed from the Grand Hotel

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. ERIC N. SIMONS
"The Calico Dress"

8.0-12.0. Programme S.B. from London

SATURDAY, May 1st.
4.0. Afternoon Topics

4.15. **Tea-Time Music.**
Orchestra relayed from the Grand Hotel

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. ERIC N. SIMONS
"The Calico Dress"

8.0-12.0. Programme S.B. from London

SUNDAY, April 25th.
1.30-5.40. Programme S.B. from London

MONDAY, April 26th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. F. J. LEWIS, A.C.L.S.
Foreign Exchange—Why It Is, and How

8.0-12.0. Programme S.B. from London

TUESDAY, April 27th.
4.0. **Dance Music.**
ROLAND H. POWELL'S BROADWAY DANCE BAND.
Relayed from the Scala and Grand Hotels, Leeds

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

8.0-12.0. Programme S.B. from London

WEDNESDAY, April 28th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

8.0-12.0. Programme S.B. from London

2LS
321 M. 310 M.

LEEDS-BRADFORD PROGRAMMES.

Week Beginning
April 25th.

SUNDAY, April 25th.
1.30-5.40. Programme S.B. from London

MONDAY, April 26th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. F. J. LEWIS, A.C.L.S.
Foreign Exchange—Why It Is, and How

8.0-12.0. Programme S.B. from London

TUESDAY, April 27th.
4.0. **Dance Music.**
ROLAND H. POWELL'S BROADWAY DANCE BAND.
Relayed from the Scala and Grand Hotels, Leeds

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

8.0-12.0. Programme S.B. from London

WEDNESDAY, April 28th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. LEEDS RADIO SOCIETY
8.0-12.0. Programme S.B. from London

WEDNESDAY, April 28th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. F. J. LEWIS, A.C.L.S.
Foreign Exchange—Why It Is, and How

8.0-12.0. Programme S.B. from London

TUESDAY, April 27th.
4.0. **Dance Music.**
ROLAND H. POWELL'S BROADWAY DANCE BAND.
Relayed from the Scala and Grand Hotels, Leeds

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

8.0-12.0. Programme S.B. from London

THURSDAY, April 29th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

4.0. **Tea-Time Music.**
Moses Harris (Gramophone Records)

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. F. J. LEWIS, A.C.L.S.
Foreign Exchange—Why It Is, and How

8.0-12.0. Programme S.B. from London

FRIDAY, April 30th.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

8.0-12.0. Programme S.B. from London

SATURDAY, May 1st.
1.30-12.30. Music
4.0. Afternoon Topics: M. K. Dodgson, "Country Delights" (4) of Rivers

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

4.0. **Tea-Time Music.**
Moses Harris (Gramophone Records)

5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. Mr. F. J. LEWIS, A.C.L.S.
Foreign Exchange—Why It Is, and How

8.0-12.0. Programme S.B. from London

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5.15. **FOR THE CHILDREN**
6.0. Music from London

6.30. Programme S.B. from London
7.40. "On My Anvil," by the SMITHS

Your radio set
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The Dull Emitters which made the Portable Set possible

SO long as bright emitter valves were the only ones available the really portable Receiver was impracticable. No one wanted to carry big 6-volt accumulators out into the country for the pleasure of enjoying a Radio concert in the meadows—it wasn't worth the trouble. And even when the first dull emitters became more popular their extreme fragility rendered them unsuitable for the inevitable rough handling which every Set must get when carried from place to place.

And so the portable Receiver lagged in development. But with the introduction of the Wuncell, summer Radio becomes a new delight. It is now quite easy to design a three-valve Receiver which can be fitted into an attaché case complete with a 2-volt unspillable accumulator. Such a Receiver will give at least 10 to 12 hours' reception on one charge. And, what is more

important still, the Wuncell valves will not be harmed by the vibration and rough usage to which such a Receiver will be subjected.

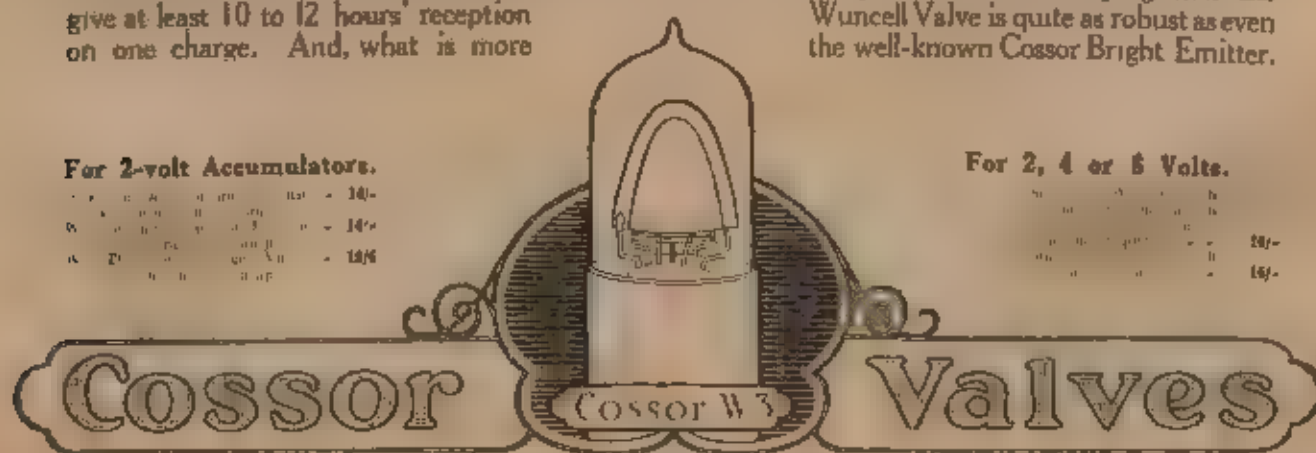
The reason for this lies in the design of the filament and its method of manufacture. Instead of being a long straight filament, it is arched and further stayed at its centre with a third support. Instead of obtaining low current consumption by thinning down the filament at the risk of fragility, the Wuncell filament is manufactured under an entirely new process. This permits an exceptionally high electron emission at a temperature of only 800 degrees—when the Wuncell Valve is working its glow is practically invisible in daytime. Even in the dark, it is no more apparent than the luminous figures on a watch dial. As a result, therefore, we have every confidence in saying that the Wuncell Valve is quite as robust as even the well-known Cossor Bright Emitter.

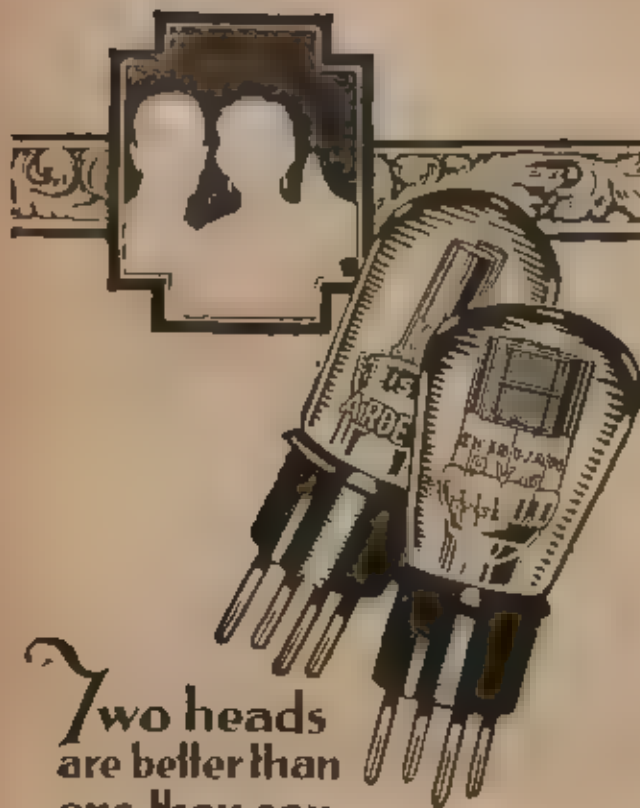
For 2-volt Accumulators.

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|





Two heads
are better than
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valves are better
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*Try this Scientific
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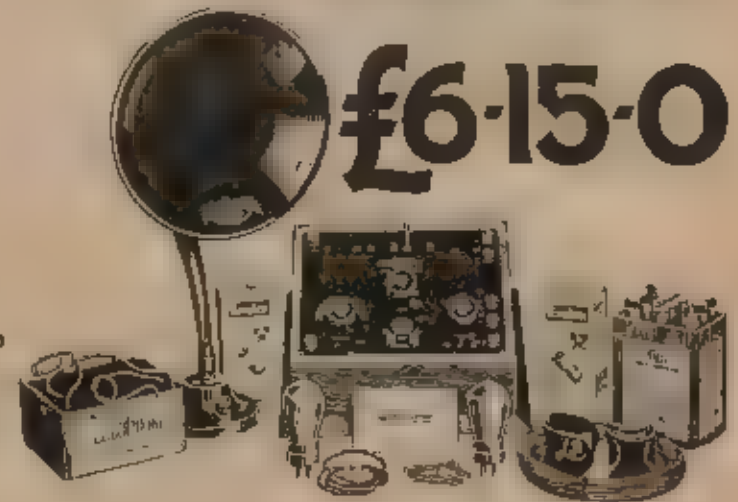
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2-Valve Set

FELLOWS WIRELESS

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The Little Giant 2-Valve Set shown above is the most wonderful offer that has ever been made in the history of Wireless. For £6 15s. you can get our Little Giant 2-Valve receiver (£3 15s., including 25/ Marconi Kewar), a Fellow Junior Loud Speaker with ad. adjustable diaphragm (19/6), a Fellow 6 Volt 20 Amp. accumulator (7/6), a Telephone 54 Volt H.T. Battery (6/6), Two Silver Clear Loudspeaker Valves (4/6 each), Aerial, Insulators, Wiring, and complete instructions (5/-). You can only obtain this set direct from us or our Branches. In this way we save you all middlemen's profits, sell at marvellously low prices, and still maintain the high quality for which we have always been famous. You can obtain the Little Giant set on deferred payments by sending 38/4 with order and balance in 6 monthly instalments of 9/1. All our goods are sent packing free, carried forward, on SEVEN DAYS' APPROVAL, money willingly refunded if not completely satisfied.

READ THIS LETTER, which shows the results you may expect from this wonderful set.

95, Church Rd., Richmond.
March 18, 1926

Dear Sirs,

I have to-day received the complete "Little Giant" set quite safely.

Having tried it this evening I can congratulate you on producing an article worthy of public patronage, at a real which enlightens one as to the profits of your competitors in the Wireless Trade.

Both the set and the Baby Speaker afford me complete satisfaction and I shall confidently recommend you.

In case of your doing this letter for publicity purposes let me inform the public that "I hold no shares."

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The above is one of hundreds of similar letters received from delighted Little Giant users any of which may be inspected at our offices.

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The FELLOPHONE 3-VALVE GRAND

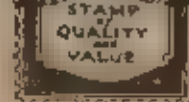
An amazing long-range Loud Speaker set, including a complete cabinet, 6 Volt 20 Amp. accumulator, 54 Volt H.T. Battery, 2 Silver Clear Loudspeaker Valves (4/6 each), Headphones (1/6), Aerial, Insulators, Wiring, and complete instructions (5/-). The Grand Cabinet alone is worth £10 0/0. The complete set costs £15 10/0. It can be obtained on deferred payments, £4 10/0 now and 6 monthly payments of 4/6. 32 Volt Loud Speaker 55/6.

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Get a "Lissenola"—then build this big, powerful loud speaker for a few pence

Summer in the garden! Lazy afternoons and peaceful evenings, lolling at ease, idly listening to the mellow music of a LISSENOLA.

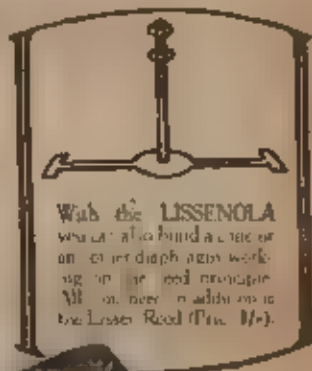
On such occasions the discomfort of headphones is intolerable. Perfect enjoyment demands a good loud speaker—and there is no better loud speaker than the one you can make yourself with the LISSENOLA, even though the complete instrument costs less than 15s. Prove this yourself. Before buying go to your dealer, ask him to put on the best loud speaker he has in stock—then put the same horn on the LISSENOLA, and see if you can notice any difference.

You buy only the LISSENOLA, the horn we show you how to make. A big one—for you are building no miniature loud speaker when you build with a LISSENOLA but a powerful instrument ideally suited to outdoor conditions. Or, if you possess a gramophone you have only to substitute the LISSENOLA for the sound box to convert it into an excellent radio loud speaker at once.

THE LISSENOLA for the Garden this Summer

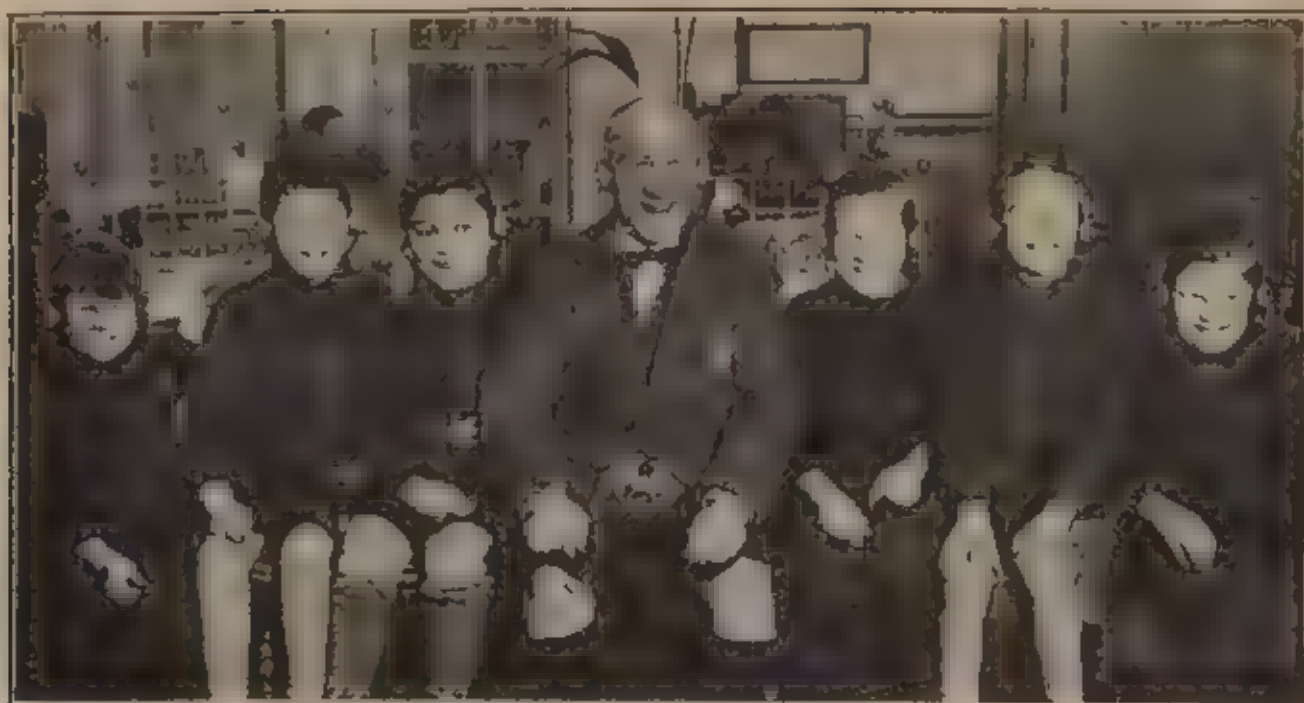
LISSEN LIMITED,
Friars Lane, 300-310,
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The LISSENOLA costs 13 6d. and you can build a big, powerful loud speaker for a few pence. It is a big thing, a big horn, of a big size, and it is a big thing, a big horn, of a big size, and it is a big thing, a big horn, of a big size.



With the LISSENOLA you can also build a big, powerful loud speaker for a few pence. It is a big thing, a big horn, of a big size, and it is a big thing, a big horn, of a big size.





Harry Lauder listens-in with the Kiddies —they all use Brown Featherweights

THE man who has provided enjoyment for thousands is here seen listening-in with evident relish among the laddies at the Cheyne Hospital for Children. This is one of the many hospitals throughout the country in which the famous Brown Featherweights have been installed. Hear Brown Loud Speakers and Headphones and you will know why such preference is shown. You will at once realise that in volume and purity of tone here are instruments

which achieve results obtainable in no other. For, by means of unique principles of construction and design, BROWN Instruments are capable of giving unsurpassed rendering of every phase of the broadcast which must be heard to be believed. Get your dealer to demonstrate these wonderful instruments and appreciate something of the pleasure shown by Harry Lauder and these sick kiddies, and of the joy they have brought to thousands throughout the world.

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The only Loud
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As used by the Admiralty.
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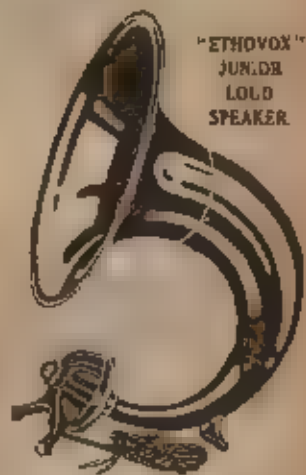


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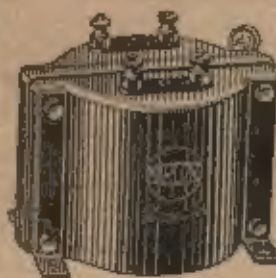
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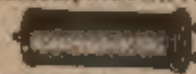
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|-----------------------------|---------------|----------|---------|-----------------------|--------------|------------|
| | | Volts | Amperes | | Volts | M. Amperes |
| DE 3B | H.F. | 2.5 | 0.05 | 0 | 80 | 7.0 |
| DE 3B | DET. | 2.5 | 0.05 | +2.5 | 80 | 7.25 |
| D.E. 3 | 1 L.F. | 2.5 | 0.05 | -3 | 80 | 7.5 |
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